

\$3.95 USA • #32 Spring 1990

BOOTLEG BUSTS!

Backstreet

THE BOSS MAGAZINE

Bruce does Elvis

- Viva Las Vegas without the E Street Band.
- New LP in the works?
- Lost Photos from 1972
- The Million \$ Bruce Show



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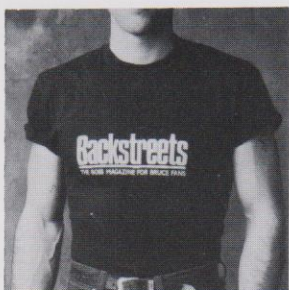
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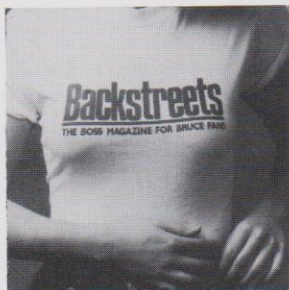
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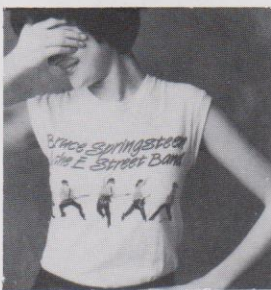
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\$9⁰⁰



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\$13⁰⁰



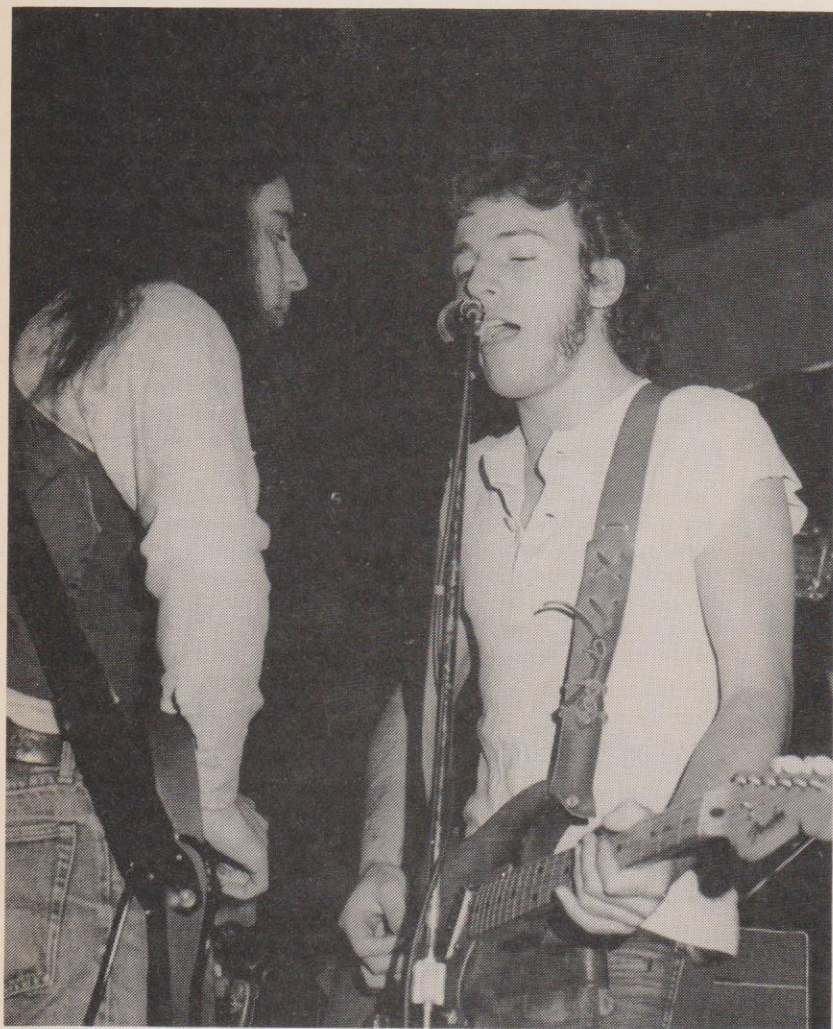
BS713 **grey face t-shirt** ▶
Thicker 50/50 shirt with portrait on front and tour dates on back. Sold at the European shows on the Born in the USA tour. S ONLY.
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What does the word muttonchops have to do with Bruce? See page 18.

Backstreets

editor
Charles R. Cross

associate editors
Erik Flannigan, Mary Schuh

contributing editors
Robert Santelli, Lara Williamson

contributors
Steve Reed, Wendy King, Stu Reid, Kathie Maniaci, Arlen Schumer, Jim Ragsdale, Ruth Atherly, Marcello Villella, Jimmy Guterman, David DuBois, Randy Cepuch, Allen Schery, Richard McDonald, Eason Jordan, Barry Elliot, Scott Byron, Dave Dingle, Marty Venturo, Bob Zimmerman, Grant Alden, Michael MacCambridge, Steve Smollen, Steve Bumball, Billy Smith, Debra L. Rothenberg, James Shive, Rex Rystedt, Mark Stricherz, Robert Allen, Emily Hammack, and many others, all over the world, whose help has been essential.

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Cover

BRUCE SPRINGSTEEN
China Club, LA 2/12/90
Photo by Allen Olivo/London Features Intl.

Off the Wall

BRUCE SPRINGSTEEN
Spectrum, Philadelphia, 3/9/88
Photo by Debra L. Rothenberg

LETTERS

THE PROMISED LAND

Dear Editor:

Day after day, I'm more surprised to read in *Backstreets* so many letters with political connotations. Are the Americans able to reason only in political terms? Is it really important to publish these sorts of assertions? Here's a Republican one, here's a Democrat — who cares?

Springsteen is before all a humanist and a rebel. He describes a real image of the world surrounding us, and most of all, life's absurdity (*L'Absurde* in French, with a big A). Politics lead to the same result as religion: in large quantities, it blinds.

And another question: Why should Springsteen embody more the American way than the European way? What's the American way? Certainly not what I read in any of these letters. Working hard each day? Striving for success? What do you think we're doing here? This is not what makes the difference between the USA and Europe. Springsteen is before all universal in his vision of life and in his revolt. And before being monopolized by some

easy political amateurs, we should recategorize him and his art in the great whole of big writers, poets and philosophers who had the guts to describe real life. He's not just American in that sense, he's also remarkably European (the romanticism for example).

So, please stop trying to monopolize him, dear lovers of politics, and think a little more in terms of art, life, humanism, revolt and universalism. *Nebraska* is surely his best album and certainly explains the words I use here.

C. Doucet
Cestas, France

I'M GOIN' DOWN

Dear Editor:

Re: The cover of *Backstreets* #31. Congratulations, you did it! You printed the ugliest picture of Bruce I have ever seen. Yuck! Blech! Eech!

Laura Liberty
Ontario, Canada

UNDER THE BOARDWALK

Dear Editor:

I loved the Birthday Interview article in the winter issue of *Backstreets*. The syntax itself wasn't stupendous, but the sensitivity and depth of feeling was wonderful. Why

can't reporters write that way about him now? I know he hasn't changed that much. It just takes skill and maybe a little more gentle understanding than ever before to get him to reveal himself at all. Greenblatt is describing scenes in *Freehold*, and on the beach, all so much a part of Bruce's music that he makes you feel like you have boarded some time machine and slipped back 11 years to the exact spot where he and Bruce were standing. He also quotes Bruce in a freewheeling way that definitely lends authenticity to the piece and gives the reader insight into Bruce himself, like the remarks about surfing. Of course the pictures are the icing on the cake. Now the reader can really smell the salt air and hear Bruce's tapedeck over the roar of the engine. I like the soles of Bruce's boots dug resolutely into that Jersey shore sand.

Lee Walters
Lacey, WA

SON DON'T YOU UNDERSTAND

Dear Editor:

I can't help but feel a kind of weary irritation at the shrill, profoundly foolish things people have been writing about Bruce's 'politics.' Peculiarly dumb was Randy J. Hansen's letter in issue #31. Why put a parti-

san collar on Bruce and lead him and his work on a leash through this or that political agenda?

Bruce, thoughtful, honest, and courageous man that he is, has been studiously even-handed when it comes to making political statements. Why? Because when you think in terms of labels and effigies, and not people as people, you've already missed the point.

In direct rebuttal to Mr. Hansen, yes, there are people (lots of 'em) who think "Born in the USA" is finally patriotic, and no, we're not "right wingers," "brainwashed" by the Pledge or some "conservative diet." Patriotism is not necessarily militarism or even nationalism — see *Born on the Fourth of July* if you doubt that. Interpreting America in the lowest possible terms is as unfair as it would be to judge Europe on the basis of Communism or Fascism. And interpreting Bruce's message in that sort of light is ignorant and divisive.

Besides, the fire you were born in is a part of you and you of it, and any artist who doesn't come to terms with his beginnings is a wimp and hypocrite and will have nothing in his heart real enough to transcend national and political lines. The tremendous international sales of *BIUSA* is evidence that keeping faith and a sense of decency and humor in the face of soul destroying brutality, and not blinking or becoming cynical is something anybody, anywhere who's ever suffered can identify with. Loving your country enough to want to redeem its faults and make it a monument to universally admirable ideas of justice and freedom is the most patriotic gesture imaginable.

Waxing anti-American in vague, abusive terms doesn't exactly take guts (or brains). Loving your country, in sickness and in health, does. As Ron Kovic said, and he's shown enough guts to credibly say anything he wants, "Take a good look around."

Earl Ryan
Houston, TX

WHITEWASHED WINDOWS

Dear Editor:

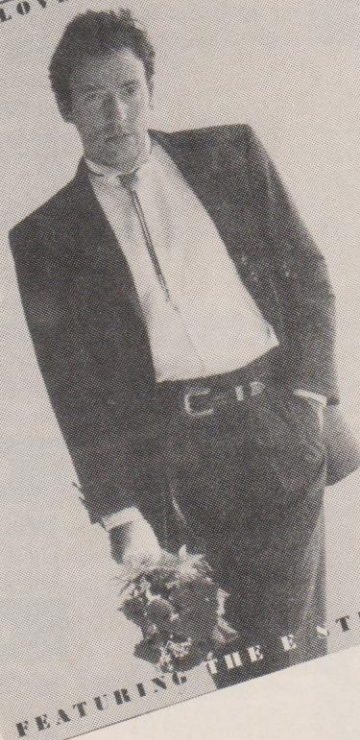
In 1986 a friend and myself visited America for the first time. After taking in the sights of various East Coast towns we travelled on up to Atlantic City. Being a long-time Bruce fan this was a moment I had been looking forward to tremendously, and I can tell you that walking down the Boardwalk with "Atlantic City" bursting out of my per-

TUNNEL OF LOVE TOURBOOK

The Tunnel of Love tourbook was sold only at shows on the '88 tour. This oversized book is full of spectacular black and white and color shots of Bruce and the band not seen elsewhere. Also contains Bill Barol's excellent feature and interview on Tunnel from the Nov. 22, 1987 issue of *Newsweek*. \$20.00

To order: Add \$3.00 shipping in the US, \$6.00 per copy overseas. Send check, money order or credit card number to:
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BRUCE SPRINGSTEEN
TUNNEL OF LOVE EXPRESS TOUR



FEATURING THE BRUCE SPRINGSTEEN BAND

Autograph top prize

The ultimate quiz

This is the big one, folks. It's time to put those Bruce thinking caps on and put yourself to the ultimate test: the *Backstreets* Super Bruce Trivia Contest. We've compiled a list that we think contains a formidable selection of questions that are difficult, but also solvable, and we want you to try to answer them all. Your incentive? Not the usual t-shirts, sweatshirts, etc., but something we'd all like to own: the rare UK boxed set of the first three albums, autographed boldly by Bruce Springsteen himself! Not only is this a rare item in and of itself, but this copy has to be one of the only autographed copies in existence. What do you have to do to win? Simply answer the following questions and send them to us. In the case of a tie, we'll do a drawing. If no one gets all of them, the winner will be the person with the most correct answers, so don't fret if you can't get them all. We will pull out ten entries at random for free t-shirts. Send your entries to Super Trivia Contest, *Backstreets*, PO Box 51225, Seattle, WA 98115. All entries must be received by May 31, and the correct answers will be published next issue.

1. What is the combined total of Bruce's highest Billboard chart position for each single released in the US as of 4/1/90?
2. How many times has Bruce Springsteen appeared on the cover of *Rolling Stone* magazine (excluding year-end retrospective covers)?
3. What is the next number in this sequence: 5, 6, 7, 11, 7, ?
4. How long is "Jersey Girl" on the flip-side of the US 45 of "Cover Me"?
5. In what city was Steve Van Zandt born?
6. Name the dates and cities for each time Bruce and Little Steven have performed in concert since Steven left the E Street Band.
7. On what date was the official press release issued announcing that Little Steven was leaving the E Street Band?
8. Put the following artists in order of most Billboard Top-40 singles: Gary US Bonds, Creedence Clearwater Revival, Bob Dylan, Rick Springfield and Bruce Springsteen.
9. What date was *Backstreets* #1 issued?
10. Name all songs Bruce has released commercially, but never performed in concert.
11. Name all songs Bruce has released commercially, but played in concert only once.
12. What song was given a new sax solo on the *River* tour, never used before or after that tour?
13. What is the next number in this sequence: 2, 0, 2, 2, 2, 0, ?
14. Where did Bruce's first published work appear?
15. What *Born to Run* song was played only once on the *River* tour?
16. What *Born to Run* song was played only once on the *Born in the USA* tour?
17. How many times was "Dancing in the Dark" performed on the *Born in the USA* tour?
18. What unusual paper promotional item did CBS use on a national basis to launch the *Born in the USA* LP, that was not used for Springsteen at any other time?
19. What was the second song Bruce played for John Hammond at their initial meeting?
20. How many times have Bruce and Bono of U2 performed together?
21. Who described "Downbound Train" as "... the pretentious clinker that mars side one"?
22. What magazine, in an advance preview, called "I'm on Fire" a "'Roulette'-style searer which will be the first single"?
23. What Springsteen collector is quoted in *Backstreets* as saying of the "Blinded by the Light" picture sleeve, "You're being cheated if you pay more than \$15."
24. Who is Richard Davis?
25. Who once suggested Bruce Springsteen serve as Secretary of State?
26. Who is the only performer Peter Gabriel saw in concert who he felt put on a better rock 'n' roll show than Bruce?
27. For what album did CBS use the slogan: "Bruce Springsteen... the Time is Right"?
28. What critic described Bruce's singing as "catarrh-mumbles... in a disgruntled mushmouth, sorta like Robbie Robertson on quaaludes with Dylan barfing down the back of his neck"?
29. What E Street Band member has been with Bruce the longest?
30. In what city was Bruce Springsteen born?

sonal stereo was a feeling I'll never forget. My only regret, due to time limitations, was that we were unable to see Asbury Park.

Now that we hear of Carabetta Enterprises' plans to redevelop the area, it seems our dream of seeing this shrine of Springsteen nostalgia is lost forever. I wonder how many more people are going to be disappointed by yet another redevelopment!

Trevor Boulton
Lancashire, ENG

R.O.C.K. IN THE USA

Dear Editor:

In your last issue I read with much dismay the opinion that many artists "rip-off" the Springsteen "sound." It is of course natural for anyone who subscribes to this magazine to be a Springsteen admirer or fanatic who lives and breaths Bruce's music. However, this does not excuse the blatant disregard for musical heritage.

One of the amazing aspects of Bruce's music is that it incorporates numerous components of rock's history combined with the realism of folk artists such as Pete Seeger and Woody Guthrie. To say that Bruce's music has not been shaped and directed by the Stones, C.C.R., Roy Orbison, the Kinks or Bob Dylan would be to deny the natural course of music. There are only so many chords and riffs. Each artist uses what has gone before and alters it to create their own style.

For some people to say that artists such as Steve Earle, the BoDeans and John Hiatt are blatant rip-offs of Bruce Springsteen denies the fact that other artists can write about real issues, especially if Bruce has mentioned them in his songs. Please don't fall into the trap of calling these people "Junior Springsteens" the same way that Bruce was called "the new Dylan."

Gord Koch
Toronto, ONT.

ON THE DARKSIDE

Dear Editor:

I'm upset with your comments on the hotline about the E Street Band and John Cafferty. Bruce is great but you sometimes fail to see that there are other bands out there that are also great in their own way. Sure, John and the B.B.B. do tend to get just a bit too close to copying Bruce sometimes. But have you listened to their latest album, *Roadhouse*? Check out "Higher Ground" and "Road I'm Running."

It seems that every band that

comes along is going to be compared to another and who better to be linked to than Bruce? I'm just waiting for the day when John Cafferty and the B.B.B. get the recognition they deserve.

Sharon J. Edmundson
Goldsboro, NC

JEANNIE NEEDS A SHOOTER

Dear Editor:

I can see your book and magazine are true labors of love. I'm sure all readers are thankful for your devotion and hard work and what you've done to bring enjoyment and factual information to us.

Only one thing I've found that upsets me — in fact, pisses me off. Please, please do not make political statements (gun control?) as in #30. I do agree with your father and feel you should listen and try to understand his point of view.

But above all this magazine did not space on the Bruce divorce. Why? Because it did not deal with what the mag was published to do. Please do not waste precious space on your (or anyone's) political views.

Dave Mayercheck
Mt. Pleasant, PA

TWO FACES HAVE I

Dear Editor:

Just a message of support to let you know how much I enjoy your magazine. Keep doing what you do best, although I thought the cover of #31 was terrible.

W. Blaik
Wales, UK

NEWSFLASH

According to the *Star* magazine, last issue's cover girl Bubbles Pechanec got more from Bruce than a kiss and a photograph seen all over the country. It seems that Bubbles suffers from stomach cancer and was struggling to pay off her astronomical medical bills and raise her teenage daughter. But on September 29th of last year, Bubbles made a very good friend in Bruce Springsteen, who stopped by to play a few tunes at Matt's Saloon in Prescott, Arizona, where Bubbles is the afternoon barmaid. Several weeks later, Bubbles sent in her monthly medical payment, only to have the check returned, along with a note saying that her \$160,000 bill had been paid in its entirety by Bruce Springsteen.

NEW DESIGN

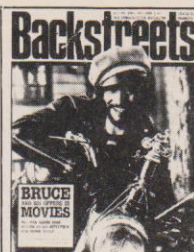
You'll most likely notice a new look to this issue. The design is by Emily Hammack, *Backstreets*' art department head honcho. Let us know what you think of it.

BACKISSUES BLOWOUT!!!

Backstreets' warehouse of backissues has been seriously depleted and we're now down to only a few issues remaining on almost all of our back issues. Many issues are now completely soldout and many more will be gone within the near future so now is your last chance to pick up some of these valuable collector's items. Issues #1, #2, #3, #4, #5, #6, #7, #11, #12 and #13 are now completely and totally soldout. Soon most of the other early issues also will be gone and will command collector's prices on the market (issue #1 sells for upwards of \$100 already). We have new prices on the few remaining backissues but we're still offering for a limited time the same great deal on these backissues — buy four and get one absolutely free! That's like getting 20 percent off these valued collectors' items. Buy eight and get two issues free; buy 12 and get three issues for free and so on. But all issues are now in limited supply so order soon before all issues are soldout! (If we're soldout of an issue you order, you will get a refund check.)



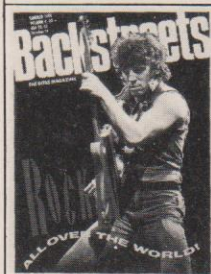
Clarence feature; German discography; new import singles. #8 \$5



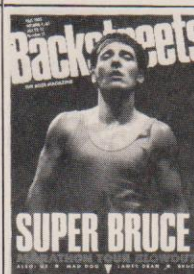
Bruce in the movies; Beaver Brown int.; Boss book reviews. #9 \$5



Tour '84 Special: Born in the USA review; Bruce in Japan discography; Bruce's car. #10 \$5



Rockin' the world — the Boss Club; tour update; REM int. #14 \$5



SuperBruce!: Complete tour report; Sun City int.; Bruce's guitars; Mad Dog int.; U2. #15 \$5



Reasons to believe: Bruce's political message; The Boss body; Nils Lofgren int.; Fogerty. #16 \$5



E Street Sneak Attack; Clarence int.; Boom Carter, John Cougar; the Jukes. #17 \$5



Boss Top 10; studio sessions; Inside JAM; Gary US Bonds int.; Robbin Thompson. #18 \$5



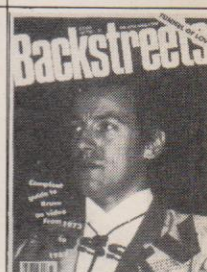
LIVE: A photo-retrospective; Bruce on CD, The Bridge Show; studio sessions, Southside. #19 \$5



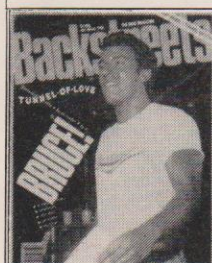
The Complete Listener's Guide to Live; Bruce speaks; John Eddie. #20 \$5



King of Clubs: 20 year history of Shore music; Bruce and Bon Jovi; Steve int.; Landau int.; studio sessions; Thunder Road. #21 \$5



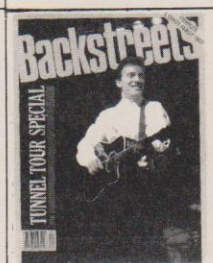
Boss TV: Complete videography; The Upstage; Glen Burtnick; Bruce's guitar; Shore invasion; Bruce's first record. #22 \$5



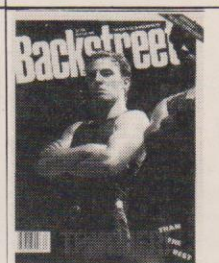
The great lost 1974 Bruce interview; Tunnel of Love tour preview; Desert Island Discs; Bruce of NY. #23 \$5



7 pages of Tunnel of Love reviews; the future of the Stone Pony; Bruce bar busting; Billy Chinnock; John Hammond. #24 \$5



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OR A XEROX OR
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Flow river, flow

Nowhere to run, nowhere to hide

You could call this a movie review of sorts. But if you're looking for critical insight into cinema verite or the homogenized "thumbs up, thumbs down" approach, I'm not your man. I find myself frequently responding emotionally to quality filmmaking, in much the same way I respond to great rock 'n' roll, and I found myself crying less than two minutes into Oliver Stone's magnificent *Born on the Fourth of July*, the movie based on the book of the same name by Ron Kovic. This was a story I was already familiar with, so just looking at the bright-eyed kid who played Kovic as a child instantly set me off sobbing when I knew that his all-American dreams would soon be shattered by a bullet that would leave him paralyzed and start a great tragedy.

Kovic's book originally appeared in the late '70s though it wasn't until 1980 that I read it. Not too long after that a friend of mine ran into Kovic and had him sign a copy for me and it has hung ever since on the wall of my office. Over the years not many people who have seen the scrawled signature have been familiar with this majestic book but I can guarantee you that over the next year it will find a new and larger audience buoyed by the success of the movie. I write this in early January on the day the movie opens here, and I suspect by the time you read this column *Born on the Fourth of July* will be the most talked about and written about movie of 1990, and as well it should be.

One of the most miraculous things about the remarkable changes that have taken place in this country over the past decade is the healing process we've finally begun to undertake regarding Vietnam, one of the greatest defeats this country has ever suffered, not just on the battlefield but also morally and socially. Vietnam movies are now almost a genre unto themselves, and Stone — who is a vet himself — has already made one other powerful drama about the war in his Oscar award winning *Platoon*. This year we also saw *In Country*, a film based on the brilliant novel by Bobbie Ann Mason about a battle scarred vet who came home with few of the

physical wounds suffered by Kovic but whose emotional scars were of perhaps a more serious nature than even dealing with life in a wheelchair. But no other Vietnam film or novel yet compares to the poignancy of *Born on the Fourth of July* in either novel or film form, partially because Kovic's story is so well written and partially because his horror is so archetypically American, so precise and so true. Well over 300,000 Americans were wounded in the Vietnam War and 55,000 were killed and for want of God there goes you or I. It was a tragedy that touched every family in this nation in some way or another although few families were as devastated as Kovic's. And though we never could actually see the war itself — except on TV, where it seemed like a surreal bad dream — the wounds of this war run through every neighborhood in America. Sitting on my next door neighbor's mantle rests the eight-by-ten color glossy of her son, a marine like Kovic, who died in the conflict.

Kovic's story is so compelling because he pulls no punches in revealing himself to us — he leaves no secrets untold, he exorcizes all his demons. Few autobiographical novels take such chances and few offer the payback of *Born on the Fourth of July*. Though nothing will change what happened to Ron Kovic in Vietnam, his story — and the success of this movie — may speed along the healing process and his service in doing that is part of the reason I think of Kovic as a national hero of the first degree. We've already given Ron his share of medals but those bits of metal don't begin to capture the honor I know he would find in a world where peace is more common than war.

If you've been a Bruce Springsteen fan over the past decade, I don't need to tell you what any of this has to do with a magazine for Springsteen fans. Kovic is a Bruce Tramp all right and the only one of us who can claim some of the credit for the title to Springsteen's most successful album ever. Kovic and Springsteen are friends and you'll even find Springsteen's own "Born in the USA" accompanying the audio version of Kovic's book.

And if there's one person in this country who won't confuse the love of his country with blind faith anymore, it's Ron Kovic. And Kovic won't be just shouting out "I Was Born in the USA" next time you see him at a Springsteen show — he'll also be singing the last line of the song: "Nowhere to run, ain't nowhere to hide." Because indeed that line sums up our Vietnam experience and how it can no longer be the quiet family secret. If one follows the moralistic view expressed by the song, we should have never been in that war and Ron Kovic should not be in that wheelchair and 55,000 eight-by-ten pictures should not be all we have left of our brothers, our fathers, our daughters, our sons.

I find it highly ironic that during our invasion of Panama, American troops blasted "Born in the USA" at Manuel Noriega while he was hiding out in the Vatican Embassy. The troops, like most of the rest of America, seemed more interested in the chorus to this tune than the verses and listening to it again, early this morning, reminds me of what a dark vision Bruce Springsteen wrote of and how far away the song's been taken from what it really stands for. For if we as a nation really adopted this song as our anthem, as it seemed we did in 1985, we wouldn't be sending troops to Panama for any reason. And leaving the theater last night after the movie my first thought was of the families of the young men who died in the Panama conflict. Hollywood probably won't be making any movies about this conflict and if they do they'll be of the idiotic jingoistic variety that will no doubt glorify war. But what glory is there for those families looking at glossy photos and living every day with their loss?

This column will probably inspire a few letters of disagreement which happens every time I talk politics in a magazine that is primarily about rock 'n' roll. But when you write about Bruce Springsteen's work, you can't separate the two. Springsteen missed Vietnam because of an injury from a motorcycle accident but long before Hollywood was doing movies about Vietnam, he was tackling the issue. In 1981 Springsteen and the E Street Band did a

slew of shows at the LA Sports Arena that were benefits for the Vietnam Veterans of America, an organization at that time struggling to get on its feet. Headed by Bob Muller, a paraplegic like Kovic who was side by side with him at many anti-war demonstrations, the organization has gone on to become the most powerful lobby for Vet's issues there is and Muller gives Bruce Springsteen credit for helping to start it.

Those Sports Arena shows were some of the best I ever saw Springsteen play and he was visibly moved onstage and took his level of perfor-

"Sitting on my next door neighbor's mantle rests the eight-by-ten glossy of her son, a marine like Kovic, but one who died in the Vietnam conflict."

mance to new emotional heights. And seeing *Born on the Fourth of July* in the movie and walking out to my car (which has two bumperstickers, "Thanks Vietnam Vets" and the more frivolous "Greetings From Asbury Park"), I couldn't help but think about what Springsteen said the first night of those benefit shows: "It's like when you're walking down a dark street at night and out of the corner of your eye you see somebody getting hurt or somebody getting hit in a dark alley but you keep on walking because you think it don't have nothing to do with you or you just want to get home. Vietnam turned this whole country into that dark street. And unless we're able to walk down those dark alleys and look into the eyes of the men and women that are down there and the things that happened, we're never going to be able to get home. And even then, it's only a chance."

Ron Kovic took that chance in writing *Born on the Fourth of July* and because he did he can look us all straight in the eye with pride. Even in a wheelchair he stands above us, with honor and dignity, a man who no longer has to hide. 🐾

—Charles R. Cross



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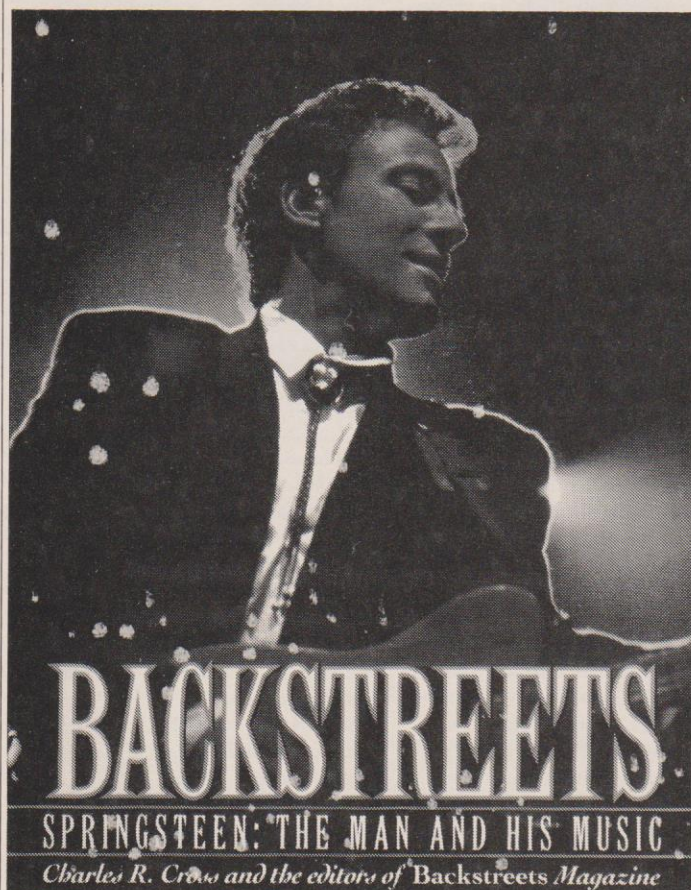
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SLIPS

THE PLACES WE USED TO PLAY:

The Capitol Theatre, site of some of Springsteen's greatest shows in '74 and '78, will be torn down and replaced with a shopping center under a developer's plan being considered by the city of Passaic. The theatre, built in 1921, may become nothing more than 13 stores and 44 parking spots, a far cry from the glory of the '78 radio broadcast, the Southside New Year's gigs, not to mention hundreds of shows by other artists like the Who, the Clash and Van Morrison. The current owner, Domminick DiMinni of Clifton, NJ, says he would like to see the theatre remain, but the potential buyer, Pinnacle Development and Construction of Keasbey in Middlesex County, has no interest in keeping the rock 'n' roll venue alive. The city will decide soon as to the fate of the site, but the future looks gloomy for the Capitol.

Bruce's shows there in September of 1978 were one of the most famed stands in his career. A special marquee was erected for the gigs, along with a special program. The first night on the 19th was broadcast live on radio in the northeast and many Bruce fans have actually witnessed the show on the 20th, thanks to videotapes generated by the in-house video system at the theater. All three shows were marvelous and the last night of the stand celebrated Bruce's 29th birthday with a giant cake. The Capitol may disappear, but its legacy will never fade away. . . . Nils Lofgren has been busy touring throughout the winter months. Like other E Streeters, he's been equally busy answering questions about the band's "dismissal." In a letter to the *Asbury Park Press* in January, Nils made his position clear on his participation in Bruce's next LP after an article stated that Nils knew he would not be included on it. Said Nils in the letter: "The article indicated that I knew I wouldn't be on Bruce Springsteen's next album. That's incorrect. Bruce is experimenting and no one knows where

that will lead. I do know that if he needs my help, I'll be there." Nils has recorded enough songs for half an LP, but is still without an American record label. There is a good chance that Nils' next record will be released only in Europe. In his solo show, Nils has been playing some of his new songs and continues to play the Bruce-penned "Man At the Top," though he does not address the band break-up or Springsteen in the show.

CRYING: Bruce was heavily rumored to be a special guest at the Feb. 24th Roy Orbison tribute concert in LA. Though he didn't show, the concert itself was a success by most accounts and parts of it will air on Showtime this spring. Max Weinberg did make it and drummed behind Dwight Yoakum. Bruce has also been rumored for a second Nelson Mandela celebration concert, to be held April 16th at London's Wembley Stadium. Already on the bill are Neil Young, Tracy Chapman, Simple Minds and Peter Gabriel, with more artists to be announced. Perhaps Bruce will do Gabriel a favor, as he did for Sting at his "Evening in Brazil" A documentary on the life of John Hammond is being co-produced by CMV home video and American Masters, in association with Perry Films. The documentary "John Hammond: From Billie Holiday to Bruce Springsteen" has been years in the making and will include interviews with many of the artists Hammond discovered, including Springsteen and Dylan. Release is scheduled for early fall. . . . The old Fast Lane is set to re-open again in Asbury Park under the name the Fast Lane II. The new owner says the focus will be on rock 'n' roll, trying to return the club to its heyday of the early '80s. . . . *Backstreets*, *Springsteen: The Man and His Music* has been published in Japan by Byakuyu Shobo. The price in Japan is 4,900 yen. . . .

THREE HEARTS: With word that Bruce Springsteen and Patti Scialfa will soon be parents, newspapers around the country did their best to lend a hand or poke a little fun. The *Detroit Free Press* had a contest to name the baby. The winner was *Backstreets* subscriber Joanne Scharich who suggested Wendy Janey Sandy Candy Mary Sherry Rosalita Springsteen. Other interesting entries included Grunt Springsteen, Bitusa Springsteen (the abbreviation of Born in the USA), Martin Luther Springsteen, Cism Springsteen (music spelled backwards), Liberty Springsteen



Waylon Jennings and his favorite magazine on the highway.

and Odell Springsteen ("Scandinavian for little and wealthy"). Syndicated columnist Colin McEnroe took a different approach, writing his column as a review of Springsteen's next, post-baby LP, *No Formula*. The title song he describes as a "disturbing tale of a couple that is constantly running out of baby formula and that drifts through the tangled network of America's highways. . . 'feedin' a hunger that just won't quit." Other songs include a duet with Patti called "Changes" about whose turn it is to change the diaper and "Out Gund" about a man surrounded by designer stuffed animals. The lyrics to that one go like this: "We got nine little bears and seven woodchucks. Four sheep on the stairs and three singing ducks. Baby we're out-Gund." . . .

REMEMBER ALL THE MOVIES:

Bruce and Patti attended a special screening of *Born on the Fourth of July* at the request of friend and author Ron Kovic. Bruce has mentioned the book many times in concert and it is clearly one of the influences behind the song "Born in the USA." That song will be included in the Books on Tape version of *Born on the Fourth of July*, which will be read by Kovic himself. . . . Speaking of films, a new movie out this spring called "Fade Away" appears to have more of a Springsteen connection than just a song title. A full page ad in *Variety* thanks Springsteen for his contribution, and the poster for the film includes a couple driving in a long Cadillac past a sign advertising a Springsteen concert at the LA Coliseum. Perhaps the story is about a couple driving across the country to get to the show. . . . Chuck Yopp, whose self-published book *Greetings From the Jersey Shore* documented many of Springsteen's club dates there in photos, informs us

that all copies of both editions of the book are now sold out. . . . The Tunnel of Love horns, minus Mark Pender, have redubbed themselves the Miami Horns and are the horn section for Dave Edmunds' Rock 'n' Roll Revue, which is made up of headliners Dion, Edmunds, Graham Parker and Kim Wilson of the Fabulous Thunderbirds and a rockin' back-up band that includes Steve Cropper, of Stax/Volt fame, on guitar. A great line-up indeed, so check 'em out. . . . The good folks at SOAP (Society of Associated Performers) are now accepting memberships to their non-profit organization dedicated to establishing Asbury Park and the surrounding area as a center for live entertainment and cultural activities. They are looking for musicians, promoters, developers and individuals who share a common interest in fostering live entertainment on and around the Jersey Shore. The membership will give you a monthly newsletter, access to monthly meetings and discounts at musical events and stores in the area. For more information, send an SASE to SOAP, PO Box 355, Asbury Park, NJ 07712. Annual membership is \$20. Also, SOAP is organizing a reunion of performers and others who were regulars at the Upstage Club. The reunion will be held June 24th at the Berkley Carteret Hotel in Asbury and will be an invitation only affair. Interested alumni should contact Margaret Potter at the SOAP address or call the SOAPLINE at 201-681-0904. . . . Bruce lent his hometown a major helping hand recently when he donated \$100,000 to the Freehold Borough Library Commission to use as they see fit. A Springsteen spokesman said simply that Bruce wants to support the library because it would benefit everyone in the community. . . .

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BRUCE SPRINGSTEEN

Lights out at Capitol?

15 tracks down

Bruce recording

Bruce Springsteen has been recording new material in at least one Los Angeles area studio over the past three months, beginning work on his first new album in three years. This work comes on the heels of Bruce's announcement that he would not be using the E Street Band on his next project. Just who will end up working with Bruce on the new LP is a matter of great debate and speculation, though some news of the sessions has leaked.

Bruce's first official track laid down with another band is "Viva Las Vegas," recorded for the British music paper *New Musical Express*' *Last Temptation of Elvis* charity benefit LP. That track was recorded at One on One Studio in North Hollywood, September 13th and 14th, 1989. Backing Bruce on the track were Jeff Porcaro on drums, Bob Glaub on bass and Ian McLagan on piano and organ. Porcaro is best known as the drummer in Toto and McLagan is known for his work in the Small Faces.

When word of this recording first became public, speculation ran rampant that this was "the new band" and that the tune itself would give a good indication of the direction Bruce was taking for his next record. But, as other developments have come to light, "Viva Las Vegas" now seems a one-off recording, and not the lead single from Bruce and his new band.

How much recording took place between the "Viva Las Vegas" session and the end of the year is not known, but we now know that Springsteen did spend at least two weeks in a studio in Studio City, near LA, in February, laying down approximately 15 tracks with drummer Steve Jordan and bass player Randy Jackson. Both Jordan and Jackson are high powered session players, whose services are in constant demand. Jordan was the long-time drummer on "Late Night with David Letterman" and has played on and written for recent records by the Rolling Stones and Don Henley. Randy Jackson's credits are a mile

long, but he was perhaps most visible in working on and touring behind the last Journey LP.

A source who was at the sessions says that Bruce seemed somewhat awkward initially about working with new musicians. As usual, all involved knew there was no guarantee that the tracks would eventually be released. One specific detail about the sessions was a title to one of the new tunes, "Just Another Roll of the Dice." Nothing firm is known about the sound or style of the tracks, but rumors say that the sound is "funkier" than any of Bruce's earlier work. This too would not follow the sound of "Viva Las Vegas," which has a real Chuck Berry sound.

With names like Jeff Porcaro, Steve Jordan and Randy Jackson working with Bruce, it would seem that he is making the rounds through some of rock's hottest session players, a natural move for someone who is now recording without his own band. What E Street Band fans may also note is that Bruce does not appear to be attempting to put together a new band, but instead is mimicking the way other musicians — like Peter Gabriel and Sting — make their music after working with the same band for years.

The other names that have been associated with the most recent sessions of February and March are Little Steven, Roy Bittan, and Sting. Little Steven's name first popped up in the new year and his involvement has been rumored for both production and actual playing. Steve's involvement could also serve as an indication of a funkier sound for Bruce. As for Sting, the two have been spending time together in LA, most visibly with Bruce joining Sting for his "Evening in Brazil" benefit concert. Rumors say the two may have written something together and that they entered the studio with Steven some time in early March. Bittan recently moved to Los Angeles and reportedly has been involved — though it is not known whether he's playing, producing or simply advising.

As we said in starting this story, Bruce has done some recording but

the release of these tracks is still totally up in the air. Dozens of sessions both with the E Street Band and without have never seen the light of day and probably never will. Will this series of recordings suffer the same fate? We think not. Bruce is due for a new LP this year, three years after the release of *Tunnel of Love*. Over his entire career, he has never gone longer than three years between LP releases and we see no reason why he would break the pattern now. Prior rumors about writer's block now seem unfounded as Bruce is definitely recording new material.

As for a tour, the only recent rumor about touring is that a tour will follow an early fall LP release, starting sometime in October. What may render that impossible is the other big Bruce news of the past few months: his impending fatherhood. That Bruce would hit the road just three months after the birth of his first child seems unlikely, but then again, that could be worked around. As for Patti's record, that seems firmly placed on indefinite hold, with no one at CBS offering any prediction as to when, if ever, it will be delivered. Enough work has been done on this album, though, that with a little post-production work it could be out very soon and might even be out before Bruce's next LP.

Patti's record did make the news in Philadelphia recently, however, when a hockey trade was held up because of it. The *Philadelphia Daily News* reported that Scialfa's agent also represents a hot young hockey player and because that agent was tied up in New York — meeting with Scialfa and CBS on negotiations concerning her record — the player's trade had been put in limbo.

The latest issue of *Goldmine* ran an update on what all the various E Streeters are doing in their "Life After Bruce" and quoted a CBS source as saying no date had been set for the release of Patti's record. The one track that has leaked from some of Scialfa's recording sessions is a song called "Burning Love" and *Goldmine* reported that a source who'd heard the tape said "It's an absolute killer. If the rest of the album is as good as that song, it's going to blow people away." But even that track may not be on the final album that is delivered to CBS.

So in mid-March neither Patti's record nor Bruce's was scheduled for delivery — though this could change fast — and about the only thing that was scheduled was the delivery of the Springsteen/Scialfa child, expected in late July. 🍀

- The Backstreets Jukebox*
1. **Bruce Springsteen**
The River
CBS/Sony (CD) Japanese Pressing
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Voodoo Jive, Best Of
Rhino (CD)
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The Last Temptation of Elvis
NME issue (CD) UK
 4. **Michael Penn**
March
RCA (CD)
 5. **Bruce Springsteen**
Tunnel of Love Tour Express
CBS (CD) promo
 6. **Esquerita**
Collector's Series
Capitol (CD)
 7. **Little Steven**
Men Without Women
EMI (LP)
 8. **Elvis Presley**
The Million Dollar Quartet
RCA (CD)
 9. **Bruce Springsteen**
Born to Run
CBS (CD)
 10. **Bob Dylan**
Highway 61 Revisited
CBS (CD)



Bruce visit was highlight Asbury Museum up for sale

By Robert Santelli

What's happening to the Asbury Park music scene? First Bruce Springsteen unleashes the E Street Band, then Southside Johnny does the same with the Jukes, and now Billy Smith and Steve Bumball, owners of the Asbury Park Rock & Roll Museum, have decided not to re-open this summer and sell its contents.

"We looked into the possibility of re-opening, but we couldn't find any place to move to," Smith said. "We checked available sites in Asbury Park and Belmar. The problem is we need a good deal of space and a visible location. Plus, re-opening involves a great deal of time and money."

Once word got out about the museum's demise, Smith was inundated with phone calls from interested buyers. Some callers wanted to bid on particular items from the museum, but Smith said he hoped to sell the museum's entire inventory to one buyer, hopefully someone who might want to display it publicly.

"We thought about breaking up the collection, but we put too much time and effort into gathering it over the years," Smith added. "If one of us kept it, it would require a buy-out by the other. We started the collection together; we want to end it together."

Smith also got a call from the Carabetta Corporation, the development company that's changing Asbury Park from a blue-collar rock 'n' roll town, to what it hopes will become a community of condominiums and Yuppie-flavored shops and boutiques.

"We had been trying to contact the Carabetta people for months about their plans for the museum," Smith continued, "and we never heard from them. But recently they told me pretty much to sit tight because they were interested in keeping alive the rock 'n' roll tradition in Asbury Park and that the museum could play a big part in it."

The initial development plans for Asbury Park's waterfront included an "entertainment zone" located on the Casino Pier at the south end of

the city's boardwalk. Both the museum and the Stone Pony were to relocate on the pier and be joined by a Hard Rock Cafe and other rock 'n' roll-related businesses.

Neither the Stone Pony nor Smith and Bumball was ever officially informed of such plans. That's why the feeling on the street is that the museum will not open its doors again and that Smith and Bumball will get their collection of Springsteen and Asbury Park rock memorabilia appraised and sell it to the highest bidder.

Among the more valuable items in the museum is a copy of the first record Bruce Springsteen ever made. Two songs, "That's What You Get" and "Baby I," were recorded at a Jersey Shore recording studio with his first band, the Castilles, in 1966.

Original signs and posters from now-defunct Shore rock clubs such

as Upstage and the Fast Lane in Asbury Park and Big Man's West in Red Bank are also part of the collection, as are photos and posters from Springsteen's other pre-E Street Bands, namely Earth, Child, and Steel Mill.

Smith refused to speculate how much the museum collection might fetch. "Right now that's up in the air," Smith said. "We're not sure how much all this stuff is worth. But we do know that Steel Mill posters have sold for \$1000, and a copy of Springsteen's *Born to Run* album with the rare script-written title sells for \$500. We have Steel Mill posters in the collection, one of the *Born to Run* albums, and lots more."

The Asbury Park Rock & Roll Museum was located in the Palace Arcade on Cookman Ave., just a few blocks from both the Stone Pony and the old Upstage club. It opened for business July 4, 1986 and closed

the last weekend of November 1988 after being informed by Palace officials that the building, an Asbury Park landmark, also would close.

According to Smith, more than 35,000 fans from all 50 states and 18 countries visited the museum during its three-year tenure. "We still get lots of mail from people who made it to the museum and loved what they saw," Smith continued. "We enjoyed the entire experience of running the museum."

Smith added that one of his biggest thrills came the day Springsteen visited the museum in 1987. "Having him stop by to see what we had in the museum and what we were all about made everything we did worthwhile. Members of the E Street Band, including Max Weinberg and Patti Scialfa, also visited the museum as did Southside Johnny and Jon Bon Jovi. But Bruce was our most special visitor."

Deja vu on the shore?

Southside fires Jukes

By Robert Santelli

In a manner strikingly similar to the one used by Bruce Springsteen in telling E Street Band members that he decided to work with other musicians on his new album, Southside Johnny telephoned the Jukes from his California home and told them that he'd be doing the same. The shake-up occurred the last weekend in February and affected every Juke except guitar player/singer Bobby Bandiera.

No longer full-time working band members are bass player George Ruiz, drummer Tommy Major, keyboards player Wes Nagy, trumpet player Barry Danellian, sax player Joey Stann, and trombone player Stan Levine. Also caught in the Southside shuffle was keyboards player Kevin Kavanaugh, the only original member of the Asbury Jukes. Kavanaugh had backed Southside since early 1975.

"It was definitely a shock," Kavanaugh said of "The Call." "We all thought we'd be going into the studio

soon. No one expected this. There was no hint of it."

Southside told Kavanaugh there were a few reasons why he decided to dissolve the Jukes. "It seems he'd like to break down the horn-dominated wall of sound the Jukes have been known for," explained Kavanaugh. "But he also said he wanted to emphasize his vocals more and work on things that would put his vocals more out front than they were in the past."

"Apparently Johnny wants to do something brand new and play with brand new musicians," Kavanaugh continued. "I'm sorry that I won't be working with him in the future. But, in a way, I can understand his reasoning."

Yet, according to Bill Duborow, a spokesman for DAS Communications, Southside's New York-based management firm, Johnny's next record, "will very much be in the Jukes' style, probably along the lines of the last Jukes' record *At Least We Got Shoes*. And there'll also be a tour this summer. So Johnny will

have a band with him, and it'll be called the Jukes."

"By wiping the slate clean, I can't see how he can call whomever takes our place the Jukes," Kavanaugh retorted. "Legally, John owns the rights to the name the Jukes. But, you know, it's an ethical thing. I've been in the band for 15 years. It's hard for me to believe that the musician who takes my place has earned the right to call himself a Juke. I want to know that what I did while I was a member of the band really meant something."

Southside is set to begin work on the follow-up album to his 1988 solo release, *Slow Dance*, this spring. He has written a number of new songs with Bandiera that the two will take into the recording studio. The album is due out this summer.

Kavanaugh said that at least one member of the Jukes, Joey Stann, was told by Southside that he might be asked to play on the new album. "But the Jukes as you last knew the group is no more," Kavanaugh added. "That's the bottom line."



Roulette time on the shore

John Eddie switches labels

By Robert Santelli

Wintertime is usually the Shore's slow time. Not the case this season. With both Bruce Springsteen and Southside Johnny letting their bands go, with news about upcoming albums from John Eddie and Billy Chinnock, plus a Stone Pony appearance by Clarence Clemons and his "West Coast" version of the Red Bank Rockers, the triumphant return of old Shore favorite Norman Nardini, and hot shows from Nils Lofgren, Jack Bruce and Ginger Baker, and B.B. King, the scene here has been unusually active.

Where to begin? Let's start with John Eddie. After breaking with CBS Records, the Shore rocker signed with Elektra Records in March. "CBS believed in me and put a lot of money into my career," Eddie said. "But sometimes relationships don't always work out. And when they don't, you have to be smart enough to know that it's time to move on."

Eddie hopes to begin work soon on the follow-up to last year's *Hard Cold Truth*, an album that received mixed reviews and scored lackluster sales figures. On it, Eddie moved away from his Springsteen-influenced, Shore rock sound to one slicker and more dance-oriented.

"I'm not abandoning what I learned on *Hard Cold Truth*, and I'm not apologizing for the record's lack of success," he continued. "I was at a point in my career where I had to make that kind of record."

Eddie described the 35-odd songs he's written for the new album as more guitar-oriented than the ones heard on *Hard Cold Truth*. "A lot of the songs reflect my Jersey Shore roots. In a way, it's like I've come full circle. I'm not going to repeat what I did on the first record. The [new] record won't be a roots rock record because my band isn't a roots rock band. But I'll definitely draw on things that have meant something to me over the years."

Billy Chinnock's new album on Atlantic Records, called *Thunder in the Valley*, should be in record stores by now. Recorded in Nashville, Chinnock says "you'll hear a little bit



John Eddie has switched to a new label.

of the Eagles and the Doobie Brothers and some Buffalo Springfield. Because I live in Nashville doesn't make me a country artist. And because we made this record here [at Emerald Recording Studio] doesn't mean it's a country album. We got a large cross-section of styles and influences on it. That's what makes it such an interesting record." One of the songs on *Thunder in the Valley*, "Just Another Falling Star," is a tune Chinnock wrote way back in 1964 when he was leading the Downtown Tangiers Band, an outfit that included Garry Tallent.

Last fall, when Chinnock and his group, the Suns, were rehearsing the tune, Tallent happened to stop by the studio. (He too lives in Nashville.) "Garry just lit up when he heard the song," Chinnock continued. "He said, 'Hey, I know that song!' It made me feel awfully good that he remembered it after all these years."

Clarence Clemons made his Shore fans feel good when he told them during his first Pony show in February that he might live in California these days, but his heart is in New Jersey. In an interview with the *Asbury Park Press* a week prior to the shows, which, by the way, celebrated the Pony's 16th anniversary,

Clemons talked about a number of things, including a new album and his relationship with Springsteen.

Clemons hopes to begin work on a new solo album this spring. Two new songs he's been testing in his shows — "No One Walks Away" and "Garden of Memories" — are a good indication, said Clemons, of what direction the new record might take. "I'm moving back into a straight-ahead rock thing instead of dance rock. You might say that I'm going back to my roots."

As for his parting with Springsteen, Clemons insisted the split was amicable. "I only have compassion for Bruce. He's still my friend. I just hope he's happy." Clemons said he was stunned after he got the call from Springsteen informing him of his decision to work with musicians other than the E Street Band.

"At first I was shocked, hurt and disappointed. I wasn't expecting it. I had spent 18 years with Bruce. Getting that phone call was like being married and one day waking up and your wife telling you that she wanted a divorce."

Despite his separation from Springsteen, Clemons is excited about the prospects of starting a new career as a full-time front man and leader of his own band. "I know it's

me who has to make it happen now. I'm not getting any younger. I don't want to be singing 'Glory Days' just yet."

Back in the early '80s the Pittsburgh-based Norman Nardini and the Tigers called the Jersey Shore their home away from home. On-stage in clubs like the Pony and the old Fast Lane, Nardini would let loose with such an avalanche of rock passion that he quickly built a loyal Shore following that ultimately translated into a record deal with CBS Associated in the mid-'80s.

It had been three years since Nardini had played a Shore club. That's why his "homecoming" show at T-Birds' Cafe in early February brought out many of his early fans. "I used to be a maniac whenever I put on my guitar and got up in front of a crowd," Nardini said before his set. "I wanted to be the star of the show rather than the music. But things have changed. Now the music is what counts most."

Nardini confirmed that he and old friend Jon Bon Jovi "spoke a lot last year" before Bon Jovi went back out on tour. "We did a little writing and fooling around in the studio. . . . But we really don't have any definite plans. Of course I'd love to work with Johnny. But whether that happens or not remains to be seen," said Nardini.

Shore tidbits. . . Glen Burtnick joined Marshall Crenshaw's band for a month-long mini-tour of Northwest clubs this winter. The two last teamed up in the late '70s in Beatlemania. Marshall played John; Glen played Paul. . . . Members of Beaver Brown have started a side-band called Boys of Summer while John Cafferty is busy writing songs for the Beaver's next LP. "It's a classic rock cover band," said guitarist Gary Gramolini. "We do Stones' songs, things by Rod Stewart, some stuff by the Eagles." Their show at the Pony last February was well-received. . . . The Blackberry Booze Band has re-formed. Its new name: The Blackberry Blues Band. From the old Booze Band came the original version of Southside Johnny and the Asbury Jukes in 1974. The group is spearheaded by guitarist Paul Dickler and bass player David Meyers. 

PROVE IT ALL NIGHT

Addendum, Part Three

LONDON FEATURES INT'L ALLEN OLIVO PHOTO



12/17/89 Ventura, Calif., Ventura Theatre

In a surprising move after the announcement of perhaps no E Street involvement in his next record, Bruce joins Clarence Clemons for a three-song encore of "Glory Days," "Cadillac Ranch" and "Sweet Little Sixteen." The pair were joined on the last two songs by Jackson Browne, who had earlier duetted with Clarence on "You're a Friend of Mine."

1/17/90 New York, N.Y., Waldorf-Astoria Hotel

Bruce attends his fourth Rock 'n' Roll Hall of Fame induction dinner, and leads the all-star band through "Long Tall Sally," with John Fogarty. Jon Landau introduces Holland-Dozier-Holland.

2/12/90 Beverly Hills, Calif., Ted and Susie Fields' Backyard

Bruce participates in the "Evening in Brazil" concert, put together by Sting to benefit the preservation of the Amazon rain forests. With ticket prices ranging from \$1,000 to \$50,000, the event raises over one

million dollars. Bruce sings "The River" and lends a hand on other tunes in the short set, notably harmony vocals with Don Henley on Paul Simon's "Slip Slidin' Away" and "Every Breath You Take" with Sting.

2/12/90 Hollywood, Calif., The China Club

After the "Evening in Brazil" benefit, the major participants turn in a 45-minute jam, which includes Bruce leading on "In the Midnight Hour" and "Around and Around."

3/1/90 Los Angeles, Calif., The Forum

Bruce follows Bob Dylan on stage in the encore of a Tom Petty and the Heartbreakers show. Dylan and Petty do "Rainy Day Women" before calling out another friend. Bruce arrives and the trio roll through "Travelin' Band" and Bruce remains on stage for one verse of the Animals' "I'm Cryin'."

And the band plays on

Clarence Clemons carries an E Street torch

by Charles R. Cross

He's called the Big Man and, during the past several months, Clarence Clemons has been living up to his nickname by performing a number of high profile concerts, by appearing on talk shows, and by being the most highly visible member of the E Street Band. Most of the other E Streeters have taken the news from their Boss last November that he might not need them on the next record with a quiet, reserved stance. But Clarence — who was reported to be the most shocked of all members at the announcement — has used the spotlight as almost a form of therapy to refine what his role has been in the E Street Band and what his niche might be in music in the future.

If the news that Bruce "fired" the E Street Band was shocking to fans — at least as it was reported by most news organizations — then those same fans might have been more shocked still when, on December 17th at a small theater in Ventura, California, Clarence reunited with his old Boss. It was Springsteen's first jam session since the band announcement and perhaps it was intended to send a message that Springsteen's ties with the E Streeters were indeed the sort of ties that bind. Those who have followed his career over time are well aware that explanations are not Springsteen's forte and he usually lets the music do the talking. So when Bruce came out onstage, plugged in and launched into "Glory Days," it was a return to the E Street sound Springsteen has favored for the past two decades.

The setting for the jam session was itself a surprise: A small theater outside of Los Angeles and not the sort of hang-out that Springsteen usually frequents. Clarence and his new Red Band Rockers had just run through their eleven-song set — which includes instrumental versions of "From Small Things" and "Paradise By the Sea." As the set ended Clarence was joined onstage by Jackson Browne and Daryl Hannah for "You're a Friend of Mine." Browne was in town to record a PBS special on Joan Baez and he and Hannah reprised their roles



Clarence at the Stone Pony, 2/14/90.

in Clarence's biggest hit and in his most successful video.

Then Clarence announced that he had another "old friend" to bring out and out stepped Bruce wearing a torn white shirt, jeans and buckled boots. He strapped on his guitar and "Glory Days" was played with the same sort of frenzied humor that marked the song's performance by the E Streeters. Springsteen briefly left the stage at that point while Clemons played the instrumental "Forgiveness," one of the best songs off his latest record *A Night With Mr. C*.

Springsteen returned soon with Jackson Browne and they launched into "Cadillac Ranch" and followed that with "Sweet Little Sixteen." Springsteen and Clemons hugged and kissed onstage and the show ended with lots of affection being displayed by the two old friends. Later Clemons said the night

proved "that there's still a bond between us."

While the jam with Clarence was the most obvious sign that Springsteen retains a relationship with his band — though this appearance got almost no publicity in relation to the coverage of the "firing" — Clemons was also highly public recently talking about his relationship with Bruce and the band situation. He said he had been shocked by the initial phone call but that now he's putting it into perspective and considers it a positive move for all concerned. "I'm free at last," he told one reporter. "Thank God almighty, I'm a free man."

Clemons outlined to another reporter that the initial phone call from Bruce made him "go from being very shocked to being angry to happy, all in about ten seconds. I went through all those feelings. I

guess he just wants to break out of a rut and try something new, he wants to hear something different. But we're still friends. Basically, our main purpose in life was to play together — we never really hung out a lot. Everybody had their own space and their own life and when we came together, it was a great band."

At times during his many interviews this winter, Clemons' comments suggested the break-up of the band might be more permanent than was initially suggested by CBS or Springsteen's spokespersons. "If there ever was an E Street reunion tour it would be great but meanwhile I'm heavily pursuing my own career." Clemons' quote was the first time the word "reunion" was used to describe the band playing together and a reunion tour could only come if indeed the band is broken up.

In an interview with yet another reporter Clemons didn't sound quite so final, though: "I'm sure this isn't the end of the E Street Band, but if it is, I enjoyed it, had a great time with a great band, a benchmark in rock 'n' roll."

Clemons at times seemed to still express hard feelings about his diminished role in the band during the past few years. "Before long I started to see the good side," he told one reporter about the breakup. "I was constantly in a shadow. I wasn't playing what I wanted to hear; it was always what he wanted to hear. My diminishing role in his music had me crazy, too. He was getting away from that sound, from the saxophone. That's not what I want to do in my life; I didn't want to be a dwindling sideman."

Clemons echoed those comments in an interview with yet another newspaper. "Bruce stopped using saxophone as much as before," he said. "It was just a matter of direction and his choice. Of course, I wanted to play more, but there was no space to play. That's one of the reasons I got my own band and go out and play with other people. And maybe that's one of the reasons I moved out to Marin — I saw the handwriting on the wall I guess."

Surprisingly, the breakup of the E Street Band seems to have reawakened Clemons to his love for the

(Continued on next page)

Over \$1 million raised Bruce's big evening



The Big Man sings and wears wild shirts.

(Continued from previous page)

early soul sound his initial recordings were based on. As his concerts have progressed during the past few months, the sound of the band has become more soul-oriented and less funk, reflecting more of the sound of his first album, *Rescue*, than of his latest release, *A Night With Mr. C*. That latest record received mixed reviews and was not a big seller and Clemons himself is now criticizing it just four months after its release. "I wasn't focused," he told the *Asbury Park Press*. "I had too many distractions. And this time I'm moving back into a straight-ahead rock thing instead of dance rock. You might say I'm returning to my roots."

If there was any way for Clarence to spiritually come home again it was to bring his show back to the Jersey Shore's Stone Pony, where his musical roots are. Indeed, in early February, Clemons played to a packed house in the legendary Asbury Park club. He started the show, as he frequently starts his concerts now, with "Summer on Signal Hill," the great instrumental written by Springsteen and released by Clemons as a B-side. From there Clemons played a set with a heavy concentration on Springsteen songs including such classics as "From Small Things," "Quarter to Three" and "Cadillac Ranch." Clemons also made a few jokes onstage that appeared Bruce related, talking about a friend he had who was "a big guitar player."

The highlight of the Pony set was by far and away the appearance of J.T. Bowen, the original vocalist with Clemons' Red Bank Rockers.

Bowen's version of "Savin' Up" was a knockout and inspired the *Press* to note he's been called "the best soul singer the Shore has ever produced." Some critics have suggested that Clemons' current Rockers — guitarist Kevin Russell, bassist Brad Russell, drummer G.G. Goneaway, guitarist Jimmy Dillon and keyboard player Mike Mani — would do well to add Bowen again on vocals to complete the soul sound that Clemons' first recording captured so well.

Clemons has said, though, that he plans in the near future to do more acting and to work on a record with members of Ringo Starr's band from last summer's tour. "Playing with Ringo's band is like the old days with Bruce — just a bunch of guys playing their hearts out. I guess the E Street Band lost a little of that as the years went on. Things became more refined."

As for his relationship with Springsteen, Clemons says that they continue to stay in touch. "I talked to him a couple of days ago," Clemons said. "He's writing, getting ready to go back to the studio. Without the E Street Band though."

Clemons has recently had roles in "Jake and the Fat Man" and "The Tracy Ullman Show" on TV in addition to several movie cameos. He says he hopes to continue to act and even says he wouldn't mind doing some stage work in the Bay Area.

"I like playing my natural role as a good guy," he said. "No pimps or drug dealers. I guess I should never say never, but I like being myself, the good guy, the guy in the white hat." 🐼

Rock 'n' roll benefit concerts have become almost commonplace in the industry, going back as far as Bangladesh and really hitting high gear in the late '80s with Live Aid, Farm Aid, the Amnesty tours and Mandela concert. The formula has been fairly consistent: get some of the biggest names in the industry, put them in a huge stadium or arena, charge \$40 a ticket and broadcast it around the world via satellite. But the "Evening in Brazil" concert on Feb. 12th, put together by Sting, was far from the usual benefit supershow. Yes, the stars were there: Bruce Springsteen, Don Henley, Paul Simon, Herbie Hancock, Branford Marsalis, Bruce Hornsby and Sting himself, among others, but a show that could have been held in LA Coliseum was instead held in the Beverly Hills backyard of Ted and Susie Fields. TV or radio coverage? Forget it. This concert was played for a select group of Hollywood stars and power brokers, people for whom \$40 wouldn't even approximate a restaurant tip. The "Evening in Brazil" concert raised over \$1 million, though it was attended by less than 800 people. Less than the Roxy attendance, but then again ticket prices ranged from \$1000 for an individual to \$50,000 for a ten-seat table.

Beneficiaries of the haul were the Environmental Media Association, whose goal is to raise awareness within the entertainment industry about environmental problems, and the Rainforest Foundation, which is working to preserve the Amazon rain forest. As for what stars were in the crowd, it would almost be easier to list what Hollywood stalwarts weren't there. Among dozens of familiar faces were Barbra Streisand, Tom Selleck, Jeff Bridges, Ted Danson, Bonnie Raitt, Chevy Chase, Ed Begley Jr., and Billy Crystal, who was the show's MC.

The musical portion of the evening was short but sweet, with Sting's aptly named "Most expensive garage band in history" playing a song or two by each artist. Sting got things started with "Fragile," "My Funny Valentine" and "Ain't No Sunshine." Bruce's contribution was a strong version of "The River." He was in good spirits and joked with

the crowd, telling them "Sting told me this was going to be like a big cookout." Don Henley was next with "The End of Innocence" and Paul Simon sang "Slip Slidin' Away" with Springsteen and Henley adding the harmony vocals. The evening closed with the entire group on "Every Breath You Take."

Before the show, guests and performers alike toured the Fields' palatial home and dined on black beans and chicken, all of which were, of course, organically grown. Springsteen shot pool with Patti in the Fields' billiard room while waiting to take the stage. Each guest was given a copy of the book *Save Our Planet*, printed on recycled paper, furthering the righteously environmental stand of the event. There was even a minor confrontation with the crowd when Don Henley and Sting chastised them for "a quarter of a million dollars worth of dead animals" hanging in the coat room. The two said they were tempted to torch the entire fur collection, but security guards moved them to safety.

The performers themselves must have felt the evening too short as well, for all of them went from the benefit to LA's hottest night spot, the China Club. Bruce had been there just a week earlier, to check out the debut of Dave Edmunds' Rock 'n' Roll Revue. The band, now facing a crowd who paid only a \$10 cover, cut loose for a 45-minute jam, perhaps even better than the benefit show, which was highlighted by Bruce leading the band through "In the Midnight Hour" and "Around and Around." Joe Walsh crawled out of the crowd to join his former bandmate Henley and sang "Rocky Mountain Way."

As for the political aims of the show, at a press conference Sting urged a letter writing campaign to convince the Brazilian government to approve a ten-year ban on jungle deforestation. The "Evening in Brazil" concert is believed to be the largest environmental fundraiser in history, the goal of which, as stated at the press conference by Dr. Thomas Lovejoy, was to focus world attention on "what has got to be one of the highest agenda items of our time." 🐼

THE LAST OF ELVIS TEMPTATION

A better title for the upcoming Elvis tribute album might have been "The Boss Meets the King," since though the album will contain tracks by almost 30 artists, Bruce Springsteen's contribution has gotten an overwhelming share of attention. Springsteen's cut on *The Last Temptation of Elvis* may be just one track on a double album yet it represents his first official recording without the E Street Band and the first new music from him in more than two years.

And while Springsteen's appearance on an album of Elvis tunes comes as no surprise — it would almost be more of a shock if he weren't included — the track chosen is shocking in its own right since "Viva Las Vegas" was not considered one of Elvis' classic tunes. The song was released by Presley in 1964 at a time that marked pretty much the dregs of his film career. Though the tune itself is playful, and almost performed by Elvis as a parody of himself, it's not a tune that ranks up there with the King's "Heartbreak Hotel" (recently named the most requested song of all time on jukeboxes over the years). The track was from the MGM movie of the same name, one of Elvis' many formula movies which co-starred Ann-Margaret.

Springsteen has covered almost a dozen Presley songs over the years and of the tracks included on the *NME* album, Bruce is known to have played at least six of them in concert and to have recorded "Follow That Dream" in the studio during the *Born in the USA* sessions. When it was first announced that Springsteen would be contributing to the *NME* record it was assumed by many that the cut would be "Can't Help Falling in Love," a tune Bruce had played frequently over the past several years and one that had in many ways become a signature tune used to end his marathon



Elvis and Ann from the movie "Viva Las Vegas."

concerts and both pass his affection back to the crowd and serve to sum up the crowd's affection toward him. Though an occasional encore number for years, the song was never more prominent in Springsteen's repertoire than on the opening night of the *Tunnel* tour when a beautiful heartfelt performance of the song served to wind down the crowd from the show and to stand perhaps as a summation of a show filled with love songs.

But Springsteen chose to surprise us and to even surprise Roy Carr, the British journalist who helped put the set together for *NME*. Carr is an acclaimed journalist who has authored several illustrated record books, in-

cluding the excellent *Elvis: The Illustrated Record* written along with writer Mick Farren. In an exclusive interview with UK correspondent Phil Jump of the *Badlands* megastore, Carr tells us how the Bruce track came about, what his initial idea was for the record, and where the money goes from this benefit recording.

BACKSTREET: How did the project come about, was it your idea?

ROY CARR: Yes, what happened was last year we did *Sergeant Pepper Knew My Father*, which begat the hit single ("She's Leaving Home"/"With a Little Help From My Friends") and I said I would never do another one. It

was a one off and I thought it worked very well. It took a lot of time, a lot of energy, and we raised a total of nearly half a million pounds, which paid for the "Freephone" Child Line for one year. It's nice to be able to use the, sort of, power of the paper to be able to do something like that.

Anyway, afterwards I'd get these foreign news hounds phoning up saying: 'Meester Carr ven are you doing anozer von?' I used to say yes I'm doing "Dark Side of the Moon" or "Cliff Richard's Greatest Hits" — without the vocals. I just played it off, for laughs.

But then, in the same way I'd been attracted to the Child Line project, I saw a program about the Nordoff Robins musical therapy charity on TV and thought it was a good cause.

But why Elvis?

I thought, the only artist who's never been covered this way was Elvis. Dylan's been done, Motown's been done, and there's something about Elvis that's attractive.

So I thought right; the first person I got hold of was Paul McCartney, 'cause he likes Elvis. He asked what charity it was for, and I said I had about three lined up but I think we'll go for Nordoff Robins because it's close to what we're doing in our profession. So he said, "put me down for it."

The other two people I contacted immediately after Paul were Bruce and Robert Plant. Bruce came straight back to me and said: "I'll do it."

You've known Bruce a long time haven't you?

Yes, I met him in 1975 purely by coincidence. It was at the time of all the *Born to Run* hype and the plane I was on was full of people flying over to cover the shows at the Roxy in Los Angeles. I was going to L.A. to interview Phil Spector. Anyway I checked into the Sunset Hotel and a couple of days later I realized I was in the

opposite room to Bruce Springsteen, which infuriated the CBS executives who thought it was a sinister plot to get a story on him. One afternoon I was sitting by the pool and Bruce came over to me and we chatted. He thought it was really funny that the executives had "shit themselves" when they found out I was staying there. Bruce has got a good sense of humor and as he knew the "business men" would be coming over he arranged to be having his photo taken with me as they arrived! (The photo still hangs on Roy's office wall.) Then he told them he would not play the show unless his English friend could come along.

Bruce and the band were there for a few days and we all took a trip to Disneyland together. It's a shame no one had a camera as they were all wearing Mickey Mouse ears! But they didn't want any photos taken. Someone recognized Bruce and took a photo of him shaking hands with Mickey Mouse though. I've never seen it turn up anywhere.

Anyway I wrote to Bruce saying: "I have put a reserve tag on 'Follow That Dream' and 'Can't Help Falling in Love' because I believe you have concert versions of these songs in the can." A lot of artists have jumped at the more obvious titles, though I am surprised no one has picked up on things like "Don't Leave Me Now" or "Clean Up Your Own Backyard." On any project like this the main problem is getting artists to confirm precisely what track they are definitely going to record. What do I do if suddenly I am presented with six different versions of "There's No Room to Rhumba in a Sports Car"?

I put a hold on everything until he came back and let me know he wanted to do "Viva Las Vegas." So that was his idea, you didn't suggest it?

No, it was his idea; I didn't ask him why!

It seems such an off-beat choice. I can think of loads of great Elvis songs Bruce could cover, in particular I would love to hear him do "If I Can Dream."

I did mention that one to him actually. I also said if he was locked into something else that "Can't Help Falling in Love" or "Follow That Dream" would be fine. He listened to those tapes and decided, because of the nature of the project, that he wanted to do something that was extra

special. And "Viva Las Vegas" is special, isn't it? (laughs)

What musicians did Bruce use on the track?

Ian McLagan (from The Faces) and a couple of other session guys, I've got the full details — you can have a photocopy. It's funny Bruce using Ian McLagan. I can remember him telling me years ago that he'd been inspired by loads of people but that he loved Rod Stewart and The Faces. He told me he would like the E Street Band to be like the equivalent of the Faces. He thought they were so exciting and approachable as a band, like a party band.

What do you think appealed to Bruce, the charity aspect or because he is such a big Elvis fan?

Well, I remember Bruce and I were talking once and I realized that he — I mean I still feel that Springsteen — is the last of the great Rock Stars. In terms of the fact that he was motivated by seeing Elvis Presley on television, then going out and doing it, and someone who's been inspired by that "Font of Knowledge" or whatever term you want to use. How can I put it? Let's say he felt the heat from the original flame and he realizes that. The other thing is that he never met Elvis (You know he tried?) and I did meet Elvis once and Bruce was like "Tell me all about it." I mean he's a fan at the end of the day. So I think he liked that idea and he also liked the charity.

Have you a specific idea how the money raised is going to be used by the Nordoff Robins Charity?

Yes, they've acquired a factory site in Camden Town and what we would dearly like to do is raise enough money to build their music facility, a recording studio, TV cameras, a Steinway grand piano and the other things they will need. We're going to put a plaque on the wall with all the artists and their record companies' names on. I wanted to do something permanent. It will be nice that people will see who's been involved.

What's the cover going to be like?

The cover is going to be a pastiche of one of those movie posters from the '50s, you know like "Rock Around the Clock," with three main figures. Bruce will be the guitarist, and Paul McCartney, and probably Tanita Tikaram will be the girl. The credits will include: "Featuring Elvis Presley as Himself." 🐾

THE LAST OF ELVIS TEMPTATION



SIDE ONE

BRUCE SPRINGSTEEN
Viva Las Vegas

SYDNEY YOUNGBLOOD
(Let Me Be Your) Teddy Bear

TANITA TIKARAM
Loving You

ROBERT PLANT
Let's Have a Party

THE POGUES
Got A Lot O' Livin' To Do

HOLLY JOHNSON
Love Me Tender

SIDE TWO

PAUL McCARTNEY
It's Now Or Never

DION DIMUCCI
Mean Woman Blues

THE JESUS AND MARY CHAIN
Guitar Man

CATH CARROLL & STEVE
ALBIN
King Creole

AARON NEVILLE
Young and Beautiful

VIVIAN STANSALL & THE BIG
BOYS
(There's) No Room to Rhumba
in a Sports Car

THE PRIMITIVES
(You're So Square) Baby I Don't
Care

SIDE THREE

HALL & OATES
Can't Help Falling in Love

THE REGGAE PHILHARMONIC
ORCHESTRA
Crawfish

IAN McCULLOCH
Return to Sender

FUZZBOX
Trouble

THE HOLLOW MEN
Thanks to the Rolling Sea

THE BLOW MONKEYS
Follow That Dream

LEMMY AND THE UPSETTERS
WITH MICK GREEN
Blue Suede Shoes

SIDE FOUR

NANCY GRIFFITH & THE BLUE
MOON ORCHESTRA
Wooden Heart

THE JEFF HEALEY BAND
Down in the Alley

THE CRAMPS
Jailhouse Rock

LES NEGRESSES VERTES
Marguerita

POP WILL EAT ITSELF
Rock a Hula Baby

ELVIS PRESLEY
King of the Whole Wide World
(previously unreleased)

GROWIN' UP

By Charles R. Cross

Photographs by Dale Milford

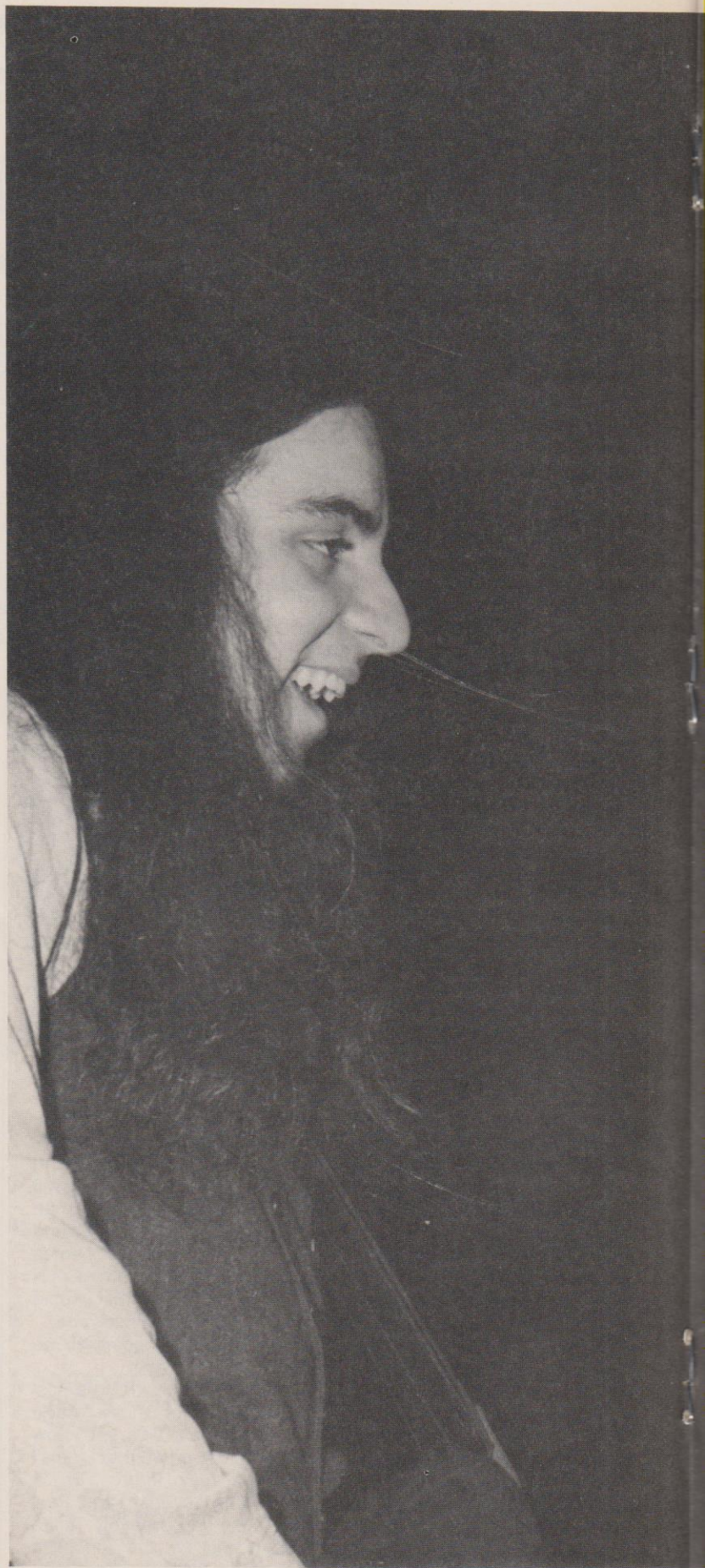
If you were to chart the brief history of Bruce Springsteen's facial hair, which sounds like a perfect story for *Spy* magazine, it would go something like this: peach fuzz (*Castiles*); clean and mean (*Steel Mill*); beatnik beard (*Greetings*); beard and 'fro (*Born to Run*); baby face (*Darkness*); sideburn attack (*The River*); shadow on parole (*Nebraska*); burns and headband (*Born in the USA*); restless nights (more *Born in the USA*); clean machine (*Tunnel of Love*); soul patch (*Amnesty*); gypsy goatee (club dates 1989); and finally, biker chic (Prescott, Arizona, 1989).

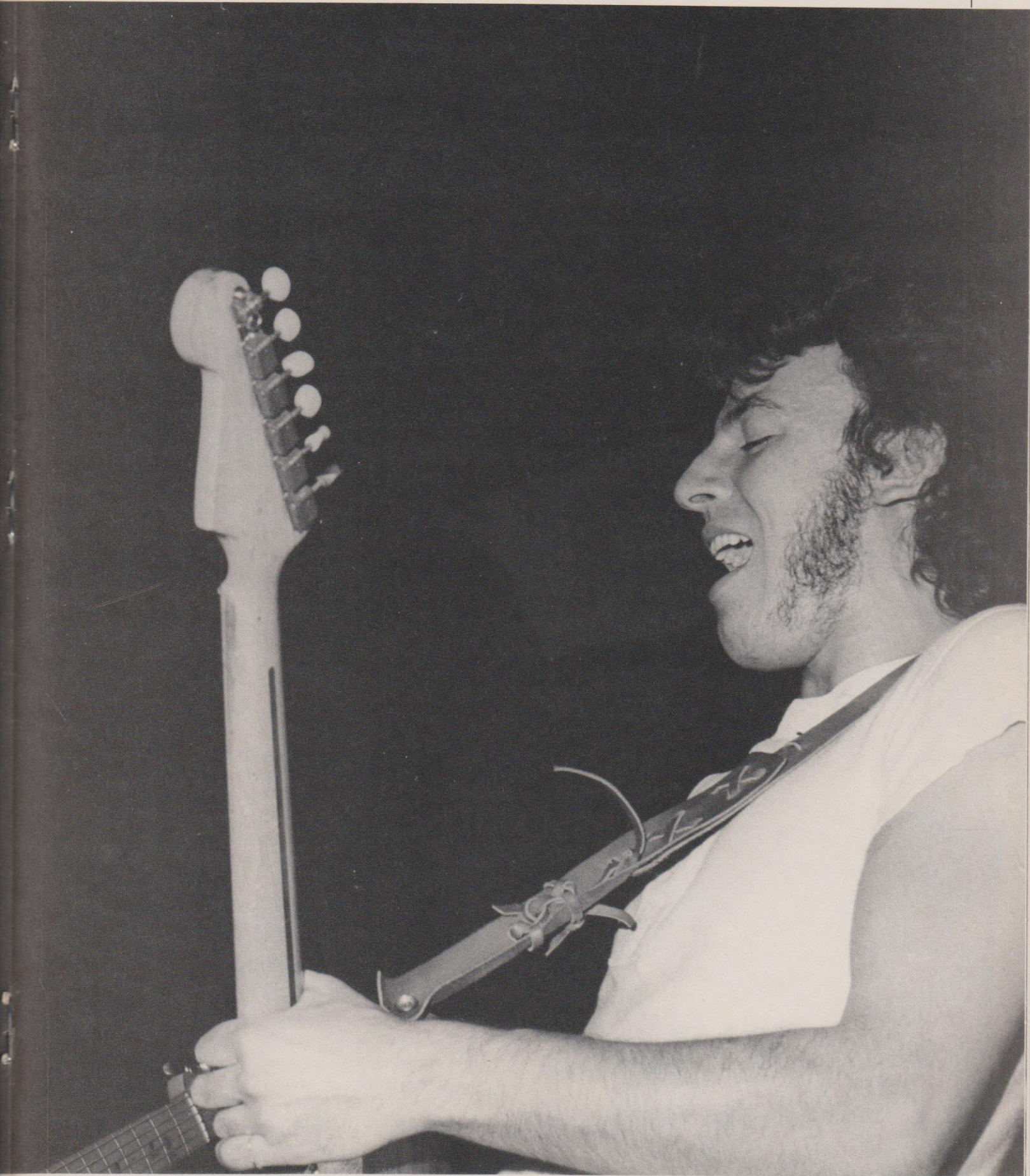
This list is history as we've known it to now, but with some new photos recently unearthed of a previously forgotten era of Springsteen's career, you can now add the word "Mutton-Chops" (Bruce Springsteen Band, 1972). Springsteen's style made him look just like a merchant marine seaman who had jumped ship and headed into a port city for a night on the town — looking at these pictures you can almost smell the old navy pea coat he probably wore to the gig.

And if Bruce was wearing mutton-chops, then you could only describe Steve Van Zandt as wearing a hairstyle called "pre-Metallica." Van Zandt sported long shoulder length hair that contrasts dramatically with his Little Steven hatted-look of today. Looking at Van Zandt it would not be hard to imagine those shots as being of someone from Ozzy Osbourne's band.

The mutton-chop era was short-lived and occurred during a period when Bruce called his group the Bruce Springsteen Band. This was back in 1972, prior to getting signed with Columbia, when the band was still making a transition from the heavy metal rock of *Steel Mill* to the more folkly melodies that mark Springsteen's early Columbia recording sessions. Few photos from this time period have ever been published, and to many observers it appeared that Springsteen went directly from his long hair *Steel Mill* days into his bearded Dylan look caught so

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GROWIN' UP

well on the *Greetings* album cover by photographer David Gahr.

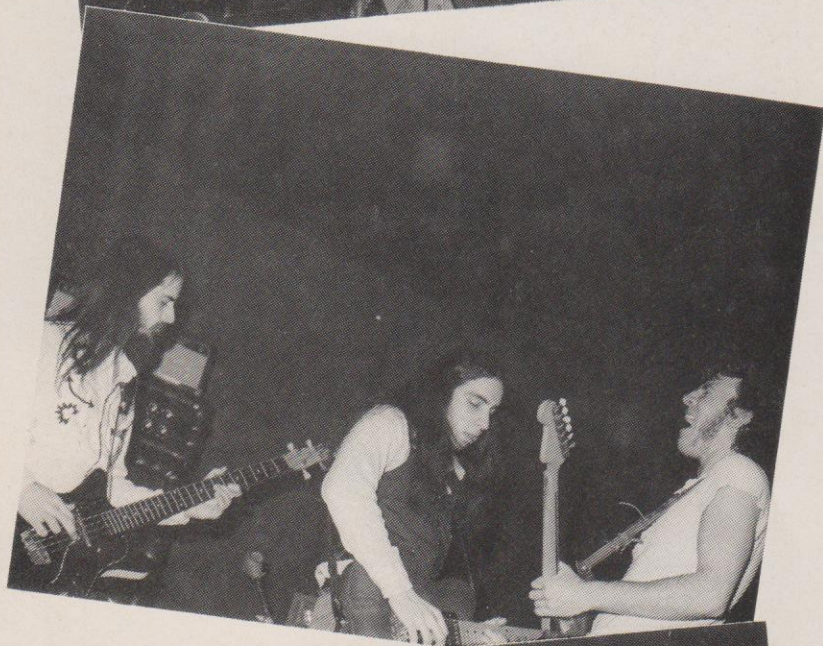
In 1972 Springsteen was pretty much known only in Richmond, Virginia, where he'd scored big in Steel Mill, and in New Jersey, where he'd been a guitar hero since the days of the Castilles. Springsteen had just put together the beginnings of the E Street Band though at the time they occasionally appeared as "the Bruce Springsteen Blues Band." The material was mostly original and unlike the Steel Mill era from a couple of years prior, this music was not taped or bootlegged as frequently and hence has not been heard much. And, surprisingly, when Springsteen ended Steel Mill and started his own band he didn't draw quite as well—he went from playing to a few thousand people to playing for a few hundred. It can best be described with a title Van Morrison, a major Springsteen influence at the time, used as an album title: a period of transition.

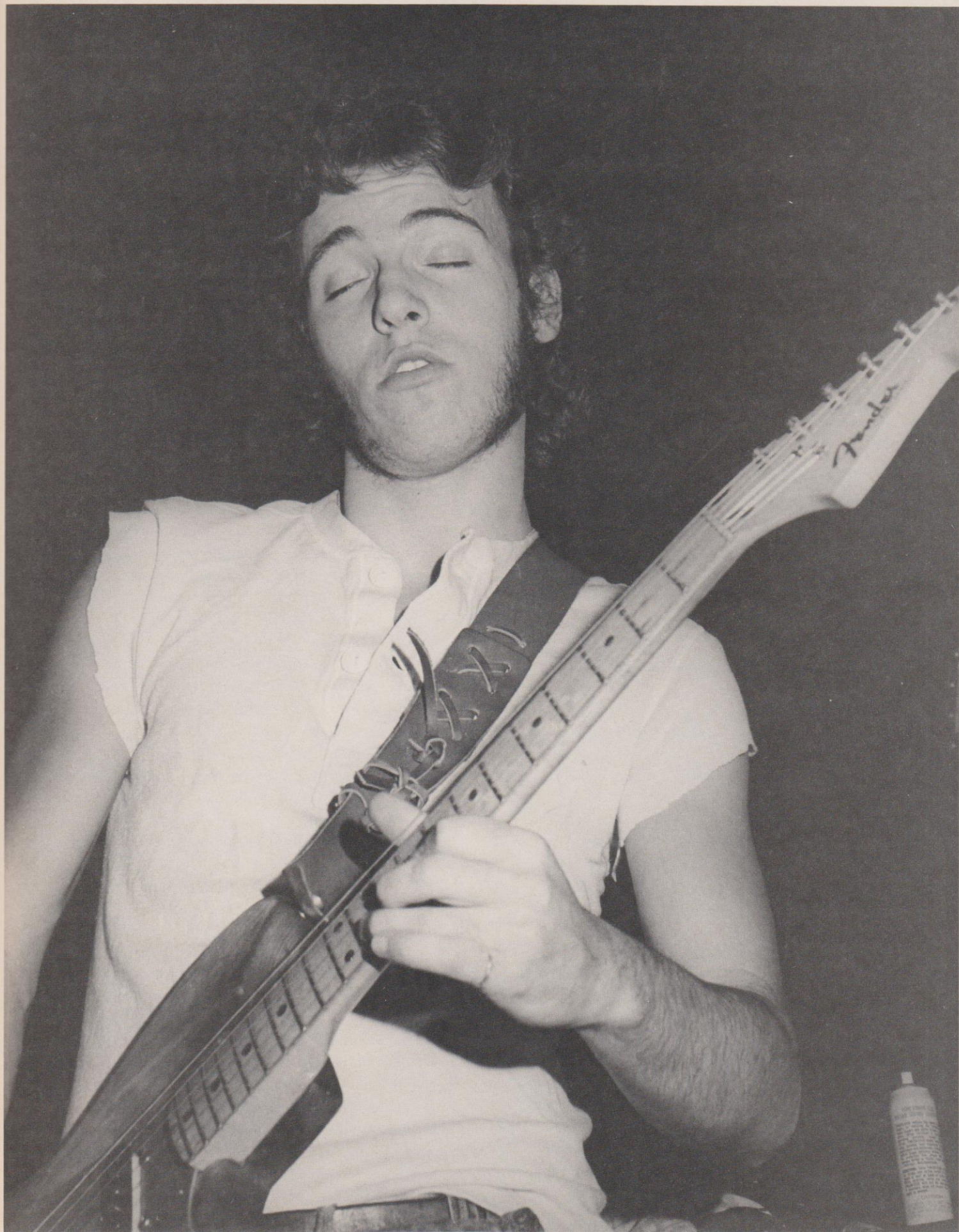
Though Steel Mill was frequently photographed during their heyday and almost always used pictures of themselves on their posters, by the time the Bruce Springsteen Band came into being, press photographers were not quite as interested. Just a couple of years later though, when Springsteen signed to Columbia, the label made sure that Springsteen was photographed and that his image was seen in posters and ads. But the period between 1971 and 1973 is not a time that many pictures are known to have been taken and the band only played a dozen or so dates in 1972.

And it was in 1972 that Dale Milford happened upon the Bruce Springsteen Band playing in Richmond, where he lived at the time. Milford was an aspiring artist and photographer who lived in the Fan area of Richmond and tried to see all the hot acts. He'd caught a couple of Springsteen's shows there with Steel Mill and working as a silkscreen printer he'd actually printed a couple of the valuable and rare posters from those Richmond dates including the Child poster from Monroe Park.

Milford says that he'd just begun taking up the hobby of photography when he happened upon this Bruce show and had shot less than 30 rolls of film prior to this event. He went to the show with only two rolls of film on him and shot less than 50 exposures. But those 50 shots represent some of the only known pictures of Springsteen from this era and are responsible for the mutton-chop addition to the

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GROWIN' UP

facial hair history. (Milford does point out though that his flash had a tendency to shoot through facial hair so the effect was to make these sideburns look even more transparent and adolescent than they really were.)

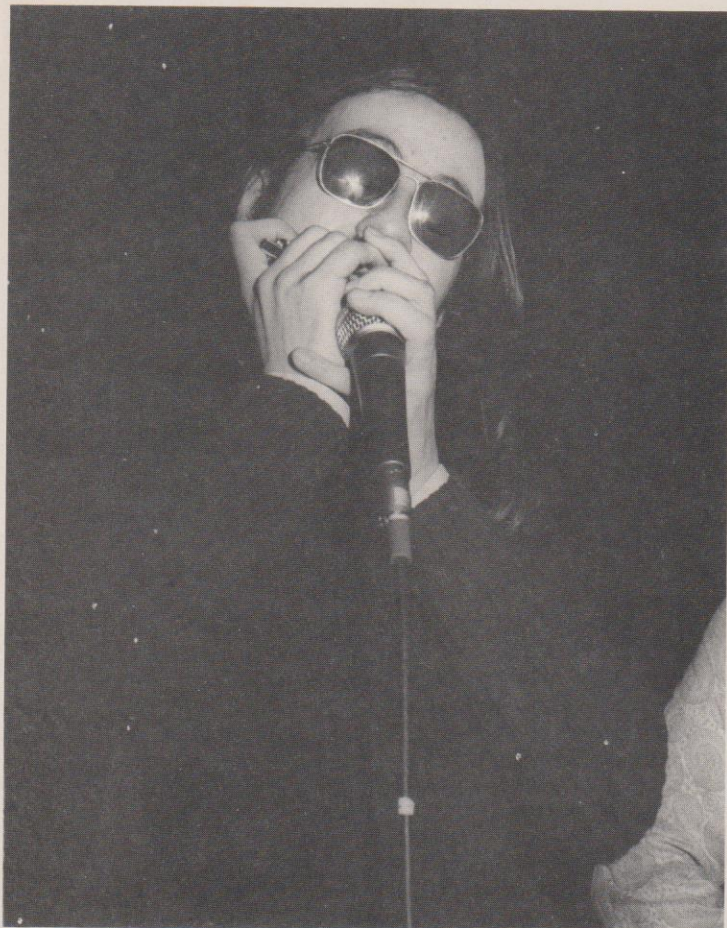
The show took place on February 4, 1972 and the scene was a club called the Back Door, a famous Richmond venue but one that couldn't hold more than a couple hundred people. Milford remembers the club being packed but that didn't stop him from pushing his way right up in front of the stage. The Back Door was a long and narrow club and was not unlike the Stone Pony in size and ambiance. Milford says that he showed up at the show and brought his camera and flash in without ever asking anyone from the band or the club and that no one at any point tried to stop him from taking pictures. He says he just walked in holding the camera, walked up to the stage and shot the entire show. "There wasn't any real security," he remembers, "and the band sure didn't make any fuss. I don't think they were too used to being photographed with a flash though."

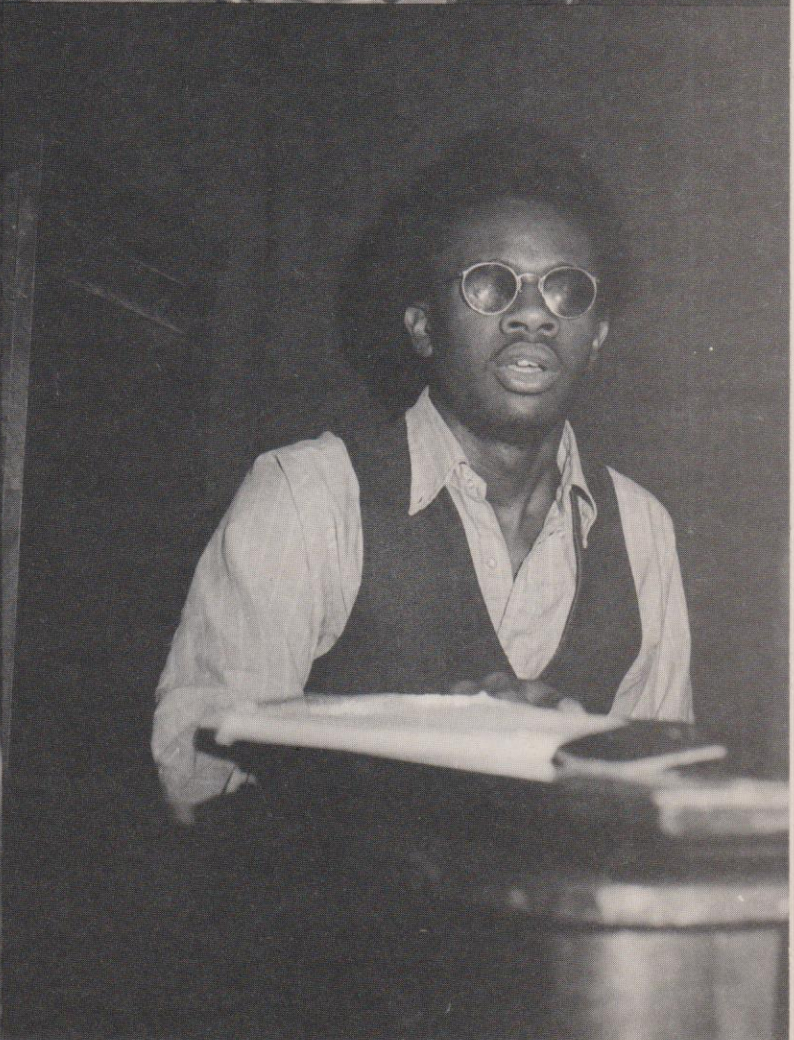
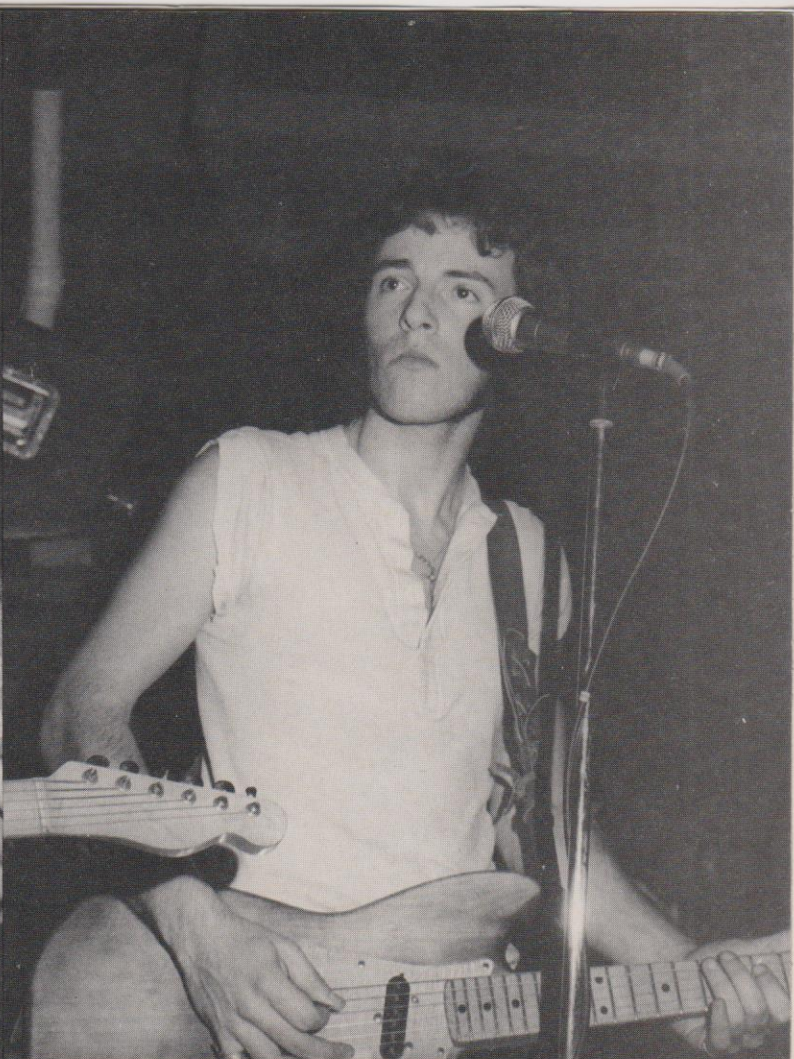
Milford says the songs themselves are hard to recall but he does remember the power of the performance and the response of the crowd. "The band played what seemed all night," he says, "doing several sets. At one point during the show Southside Johnny came on to guest and add harmonica to two songs." Milford remembers that Southside was never really introduced though most people in the Richmond crowd remembered him from other shows.

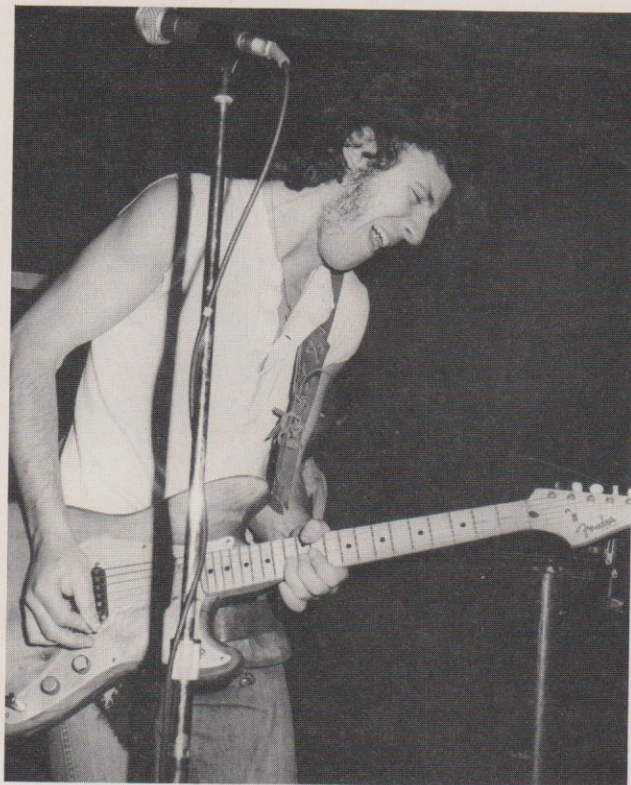
Springsteen's band at the time consisted of Steve Van Zandt (looking like a member of the Adams Family in these shots), Garry Tallent (sporting the same long hair he wore through the early '70s), David Sancious (wearing John Lennon sunglasses at this show), and finally Vini "Mad Dog" Lopez, the drummer with the style you couldn't forget.

Milford says that after shooting these shots he printed up a set thinking the band might want them. Just a few weeks later when the band came through town again he passed the shots on to them through Sheryl Talent, Garry's wife and also a Richmond native. He says that Garry may have kept a couple of photos but that the rest of the band weren't interested in the shots. "Steve was embarrassed by them," Milford says. "I think they hadn't seen too many pictures of themselves at that point and they didn't

(Continued)







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know what to make of them. They didn't want any copies though."

Not long after that Milford moved to New Orleans and never again did he get to photograph Springsteen or the band. He's gone on to become a professional artist and shows his silkscreen work in galleries. Photography is more of a hobby today than anything else. At the time he shot these pictures he says he didn't know he was capturing a moment in history.

"Everyone in Richmond thought Bruce was going to be famous," he says today. "He just had that reputation from the first day he came to town. People expected things of him. I didn't count on these shots being historic—I just wanted some shots of him for myself."

Milford got his pictures, reproduced here in print for the first time. And the world, at least the world of Bruce Springsteen fans, got their Mutton-chops. 🍖

(Dale Milford can be reached by writing Music Photos, PO Box 791426, New Orleans, LA 70179-1426.)

EVAN JOHNS & THE H-BOMBS



BY MARY SCHUH

EVAN JOHNS AND THE H-BOMBS LAST fall released an album on Rykodisc entitled *Bombs Away* and you might say they've been on a nuclear proliferation tour — crossing the States to spread the gospel of musical destruction. Johns plays a gritty, gutsy style of rhythm and blues, crossed with voodoo swamp and it's far from the polished and romantic sound of Bruce Springsteen's *Tunnel of Love*. And now that it seems that the E Street Band may have more time on their hands, all the better for Johns.

Garry Tallent, bassist for Springsteen, has produced Johns' albums for many years. Johns is a master of note bending, slide and lap steel. Tallent has made Evan's sound crystal clear and remarkably free of the over-produced, sterile touch so many producers fall into. The sound is full of swamp muck and crawfish juice. "Tallent and I go way back," Johns told *Backstreets*. "I'm originally from Washington, DC and we'd always run into each other up and down the coast as we played in our bands. It was a mutual respect thing; I liked what he was doing and vice versa. It got to the point that when I would tour I'd always schedule four days in New Jersey on the way up the East Coast and another four days on the way down. That's when I'd record my albums." This two-some has been working together for years, with many of the new tunes coming from some of those early East Coast recordings.

Tallent's production on *Bombs Away* has been hailed by many critics, and even *Time*

magazine pointed out that Tallent's production was top notch. Tallent has used his Johns credit to good purpose, and he's also recently produced albums by Steve Forbert and is presently producing a record by a Minneapolis group called the Hoopsnakes.

Now residing in Austin, Texas, Johns and the H-Bombs recently have gone through personnel changes, with the addition of a new guitar and bass player. Johns, on a "vacation" between the old and the new band, was invited by Tallent to his Nashville studio to "get away and write." "Garry has a house on this lake. It's beautiful there. It's such a musical house.

Produced by Garry Tallent, Evan Johns still thinks Johnny Carson's band is better than the E Street Band.

Now don't laugh, some houses have music in them and some don't. And I don't mean music as in a radio or stereo constantly playing. There is *music* in this house. I ended up writing over 30 songs in that place. It wasn't work at all. There was absolutely no work involved."

It might seem as if there were no work involved considering Johns' prolific songwriting. He also is an effortless guitar player, a broad smile firmly painted across his face. He even jokes that this most recent tour was "rehearsal" for the new band. When Johns was

left without a bassist or second guitarist, he approached an old friend, someone he just kept running into. Bassist Steve Riggs claims he's known Johns for 13 years; Johns says it's more like ten. Either way, they had talked about doing something together should the chance arise. "But I can't hire you unless I get a guitar player too," Johns said. As it should happen, Riggs knew a guitarist, Tony Ricketts. Ricketts comments, "Yeah, I auditioned over the phone. Got my guitar and started playing. I was hired on the spot. Steve and I joined the band two days before we went on tour with Mojo Nixon and Skid Roper. In those two days we learned 45 songs."

Now Johns, with his southern drawl, is not someone to put one over on, but I wonder if he doesn't indulge in a bit of tomfoolery. "You know what the two greatest bands are in the world?" No. "Number two is NRBQ. Not in terms of selling millions of records but in terms of what they do on stage with their music. And number one, now I'm not kidding, is the NBC Orchestra. You know, Johnny Carson's band. They let it rip. They are the last word on each of their instruments. Have you wondered why the audience is so worked up when Johnny comes onstage? And there's this other guy you should look into, Fred Lane. He looks like a cross between Skid Roper and Cub Coda. He's the Eugene Chadbourne of big band music. He sings like Sinatra and his music is truly a revelation."

A word of warning: With a guy like Johns on your trail, the entire Fred Lane catalogue will soon be available in a store near you. 🍷

Collecting backstage passes is like being there

Backstage at the greatest show on earth

By Charles R. Cross

In the imagination of most Bruce Springsteen fans, a backstage pass stands like a ticket to nirvana — your own private admission to the inner workings of the E Street Band. If you've



ever actually been backstage at a Bruce show — or at other rock shows for that matter — you've found out that the difference between reality and fantasy is considerable. Backstage at E Street Band shows you'll find a small catered room where a bunch of record company salespeople, DJs and re-

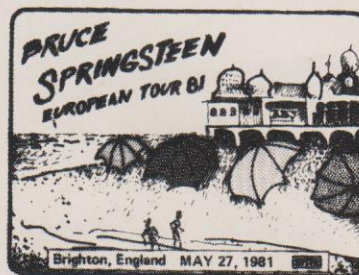
Above: The infamous pumpkin design; a beach for Brighton. Below: A 1980 Cleveland show where the pass was a small photo; an example of the generic Darkness design before Otto; another pre-Otto pass; a beaver for groundhog's day.

porters hang out, eat Ritz crackers and joke around with the crew. The band is usually walking around relaxing or getting showered, and Springsteen himself is most likely hidden away getting a post-show rubdown. The backstage scene at a Springsteen show doesn't resemble a Van Halen concert and even if you are lucky enough to make it backstage, you're not likely to see or experience anything you can't from a seat in the audience.

Still the idea of a backstage pass is mighty powerful to fans and collectors alike, which may be the reason that backstage passes are considered such collectibles. Their number is obviously limited (how many people would they actually want backstage at any show?) and they usually only end up in the hands of important people in the industry. Like ticket stubs, these passes serve as mementos from concerts though unlike tickets, they are usually very colorful and extremely hard to obtain. And like posters, these passes are valuable enough that people save and collect them, thus creating one more element in the field of Springsteen collecting.

What makes collecting Springsteen passes particularly a challenge is their interesting and unique designs. Most rock

tours use one generic design for a pass and write in the particular date and venue. But with Springsteen tours, in the past, counterfeit passes became such a large problem that the Springsteen organization started using unique passes at every show, thus creating an



ALL AREA ACCESS

interesting collectible for each concert. These designs usually encompassed something about the particular city (an apple shape for New York) or the date (a pumpkin for a Halloween show), adding to the collectibility of the pass.

Springsteen passes on past tours have been considered state of the art, fueled by the need to stay ahead of the forgeries. Springsteen was the first artist to use four-color passes and the first to have foil stamped passes, both techniques frequently used by most artists today. The passes

from *The River* era — designed by Jack Otto and Sons, who have done Bruce's passes since 1980 — have also been honored with design awards. Some of these *River* passes command prices on the collector's market of up to \$50.

Springsteen passes from before 1978 were usually ones done by the local promotor or the local CBS office and they vary greatly in size, format and style. Some of the early shows, at places like the Main Point in Philadelphia, were such small venues that there was no need for a backstage pass since there was barely a backstage area. During the *Born to Run* tour, hand stamps were occasionally used in smaller venues. Needless to say, passes from these early days are extremely rare.

For the *Darkness* tour, CBS designed several generic passes and used these in different colors on different nights. The passes from *Darkness* all usually say "Bruce Springsteen" at the top and "Backstage Pass" at the bottom, and infrequently were there any "after show only" passes produced. *Darkness* passes usually feature one of four pictures: the inner sleeve shot from the album; the album cover shot but cropped horizontally; the Lynn Goldsmith



ADmits ONE/Not Transferrable



BACKSTAGE



shot of Bruce in a sleeveless tanktop with his hands crossed; or another *Darkness* album session shot of Bruce with a flannel shirt on with his hands at his side as if he were ready to draw six shooters.

By the time *The River* tour rolled along, Springsteen found himself playing coliseum-sized venues and there were more backstage soirees than ever before. CBS spent big bucks on lavish parties and made sure anyone who was in the music industry got backstage, with or without a backstage pass. At least part of the reason for this increased awareness was the desire to get Bruce on the radio — local reps found that once DJs got to shake Bruce's hand they were more likely to spin his records.

Around the beginning of *The River* tour, a firm new to pass manufacturing called Jack Otto and Son approached the Springsteen organization and offered to provide passes for the tour in exchange for the exposure they would get from doing such a big tour. This relationship worked well for both firms, and Otto has gone on to become the biggest name in passes fueled by their success with Springsteen. "Prior to our doing the Springsteen passes," says Mark Alger, Otto's marketing head, "the designs were rather predictable and there was a big problem with counterfeits. Bootleggers were duplicating the designs in different colors and security was a problem. When we took over the Springsteen people said 'surprise us.'"

During the rest of *The River* tour Otto, with then art director Carole Winters, created a series of award-winning designs that

even today rank as some of the most ingenious backstage passes ever created. At the time no one had created foil stamped passes, so to fight bootlegs, Otto would create a pass in advance then foil stamp it the day of the show, thus defeating bootleggers who couldn't react quick enough. The passes themselves also featured state-of-the-art die cutting, and unique fluorescent inks.



"Most of the visual jokes were of an 'inside' nature and are long forgotten now," Alger told Paul Grushkin, author of the book titled *The Art of Rock*. "But the prurient contrast of the phallic Washington Monument (for a D.C. area show) and the virginal WWII female figure done at the Washington, D.C. shows is an example." Other puns included a picture of a roadie for a Nassau concert, and an ear of corn for an Iowa gig. Alger says that at the time his firm was sometimes working with a 48-hour turnaround to stay a step ahead of any bootleggers on the Bruce tour.

Artistically, Otto and Winters really hit their stride when the E Street Band went to Europe — each European date had a unique pass that highlighted some aspect or monument from the city or nation. The Paris pass featured Notre Dame, while Scotland passes showed off ancient castles.

Alger says that during most dates of *The River* tour, Otto produced no more than 100 to 150 passes for each show in three categories — all area access, after show only, and working personnel. Most passes produced were used at the events themselves and he says few samples were saved by Otto.

Despite the limited quantity of passes produced for each show, Alger says he's well aware that numerous copies seem to exist at record conventions and other swap meets. "There seem to be quite a few more passes on the collector's market than were ever produced," he says. Alger warns that some of these passes are probably counterfeits, not produced to gain admission to the shows so much as produced at a later time to be resold in the collector's market. He says most official Otto passes are easy to distinguish since the foil stamping, die cutting and quality of ink are all top notch. "My suggestion to anyone looking at a pass is to examine the color closely and the quality of the printing. Usually a counterfeit will not be cut as neatly or will feature faded colors. All our passes are state of the art."

Most aftermarket bootlegs appear to be boots of the more generic tour passes, rather than the individual unique

show passes. Producing a pass is relatively easy, though Alger notes that the cost of making a pass with foil stamping and die cutting can run upwards of \$25 apiece. Record conventions and used record stores seem to most frequently have generic *River* passes, with styles and designs that are not elaborate and that would be easy to duplicate. The best advice for a novice collector is to examine the passes closely and know the source for the pass before spending big bucks. Alger says that most Otto passes from *The River* era feature the company's logo on the pull-off paper backing, though this was not

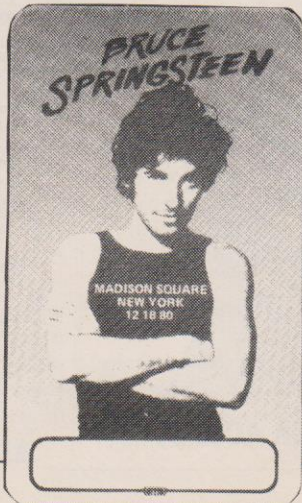
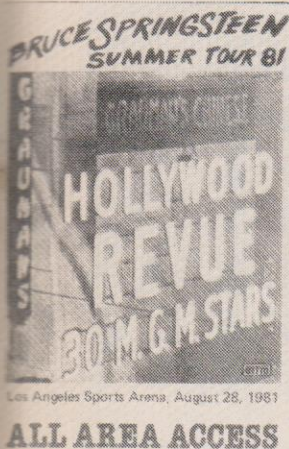
always the case. He says

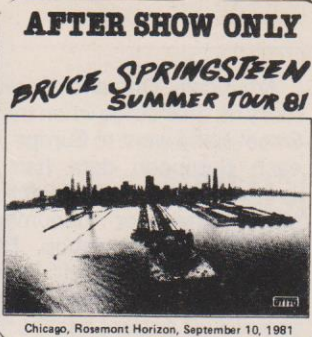


Otto occasionally used Fasson or Starline backing paper depending on available supply.

Collectors of backstage passes must also be careful not to confuse official backstage passes with promotional radio station giveaways, which sometimes also are printed on laminated satin paper and occur (Continued on next page)

Above: Champagne for Champaign, IL; the apple for NYC. Below: LA in Lights; NY, NY with a smirk; a roadie for Nassau; a phallic D.C.; the generic *River* pass.





(Continued from previous page)
casual look more official than the actual real passes. Usually these passes will mention the name of the station, something you'd never find on an official backstage pass. These radio station giveaways are also produced by Otto and the other legitimate pass manufacturers which is why they look like real passes. Though these radio station passes are usually produced in much larger quantities than backstage passes — usually a station will give out several thousand of them at any show — they too are collectible and may have full color pictures more elaborate than the official designs.

Springsteen also used Otto when it came time to create passes for the monster *Born in the USA* world tour, however, this time the company went back to a generic design and used shape and color as the individual variables. Most

Above: a radio station giveaway in full color but not to be confused with a real backstage pass; for Chicago the port; Iowa gets corn; an example of a rare working personnel pass from Europe. Middle: a rare laminate for the Darkness tour; a working pass from 1984. Below: Notre Dame for Paris; George for President's Day; Unique type for Gothenburg; palm trees for down San Diego way.

passes from this tour are printed on bright orange, green, red or blue satin paper and are either circular, square or triangular.

By the time of *The River* tour most official crew members were given tour laminates rather than backstage passes. These laminates are elaborately designed passes coated in plastic with a photo attached and are good for access during the entire run of the tour. Few of these have ever made collector's since their quantity is limited.



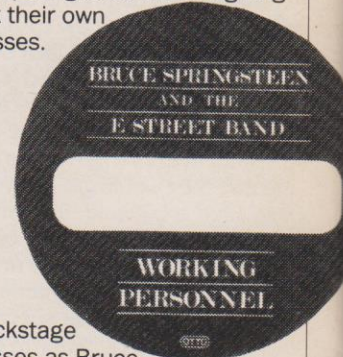
Alger says that Otto has gone on from their Springsteen connection to become

the largest pass manufacturer in the industry, doing over 140 tours last year alone. He says the firm still must fight counterfeits and cites the recent example of U2's *Joshua Tree* tour where officials at one show found that 20 percent of the passes being used were fake. On the tour authorities eventually found a van outside the hall that contained a sophisticated scanner and printing press used to forge passes. Alger notes that backstage passes remain "one of the most expensive printed items on the market" which helps discourage bootleggers.

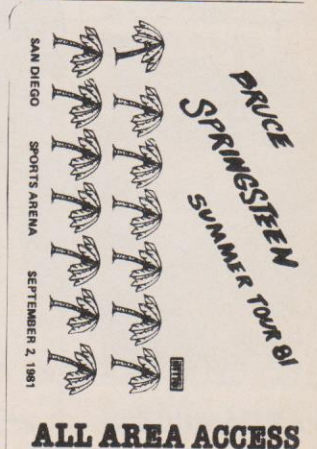
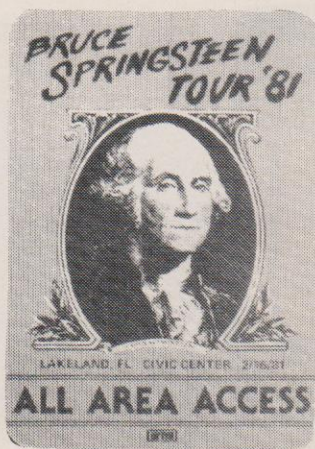
For Springsteen's Wembley shows during the *Born in the USA* tour, extremely complicated backstage "passports" were produced that look just like a passport with stamps and numerous colors used in the printing. These items rank as probably the most elaborate design ever used for a backstage pass yet within a month after the show bootlegs were already being sold at swap meets (though they were easy to distinguish because of the poor quality halftone reproduction on the photos). Strangely, the bootlegs actually seem rarer than the official passes and sell for at least as much if not more.

Passes from the *Tunnel* tour are, interesting enough, much rarer than those from the *Born*

in the *USA* tour. The *Tunnel* passes are similar to the *Born in the USA* passes and on the *Tunnel* tour the many radio station giveaways are actually nicer collectibles. Amnesty passes seem to be plentiful on the collector's market, perhaps because this tour was such a media event or perhaps because of bootlegging. During the Amnesty tour's US stops there were also a number of competing radio stations giving out their own passes.



Backstage passes as Bruce collectibles in general remain popular because the format is easy to store and they feature interesting graphics. Prices are also relatively reasonable still with most passes selling for around \$20 on the after-market, with a few pricey exceptions. But perhaps the main thrill is the fantasy that holding one of these things in your hand can bring — to only have been there, with this pass stuck on your leg, part of a magical night. ↴



CBS discontinues the 45

The end of the line for vinyl singles

The UK music magazine *New Music Express* was calling it "the most important release of the year," but when you consider that the magazine itself is issuing *The Last Temptation of Elvis*, their headline comes as no surprise. It would not be an exaggeration, though, to call this album the most awaited Springsteen release since *Tunnel of Love*. It also marks the first post-E Street Band recording for Bruce Springsteen.

Though the 26-track set features many noted artists (the big names being Paul McCartney, Robert Plant, and Hall and Oates), Springsteen's debut minus the E Streeters has gone on to perhaps overshadow all the other cuts. His recording of "Viva Las Vegas," which originally leaked in reports last fall, seems so strange that many thought it was an early April Fool's joke. *NME* has milked the Springsteen cut for all it's worth and they use it to kick off the record. An unreleased version of "King of the Whole Wide World" by Presley himself ends the set, which some critics might argue takes rock 'n' roll music through a full circle of influences and styles. The set is remarkable in many ways but also is notable for being the first compilation to include both Elvis and Springsteen together on one set and the first time Springsteen has appeared on a recording with any member of the Beatles.

The set was released in three formats: LP, CD and on cassette. At press time the set itself had just come out — see details elsewhere in this issue — and no plans had been issued for a single release of Springsteen's track, but given the popularity of singles in the UK that may change. The record was actually released by *NME* itself and the initial pressing was limited to the number of advance orders the magazine received by mail order.

Though Elvis was the big news several other notable releases involved Bruce Springsteen or others on the Shore. Perhaps the most desired release to report on is a video: An official home video version of the HBO "Human Rights Now!" show was issued in Brazil. Though many bootlegged videos of this have been sold and traded in the US, this ver-

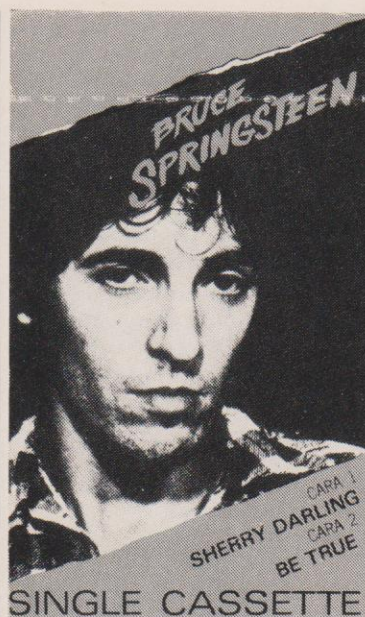
sion seems to be legitimate and reportedly is in VHS HiFi. We're still trying to track one down and will report more on this video in the next issue. If it indeed has been officially released in Brazil, this does at least open the possibility that the video may also see the light of day in the US and elsewhere.

No official releases by Springsteen have appeared in the US recently, though that could change any day with his recording sessions of late. Perhaps the biggest news to report on Springsteen recordings concerns the corporate decision by CBS to no longer issue vinyl singles. CBS announced the move this fall following several other record companies' lead. Some labels have already stopped issuing any vinyl LPs though CBS still has plans to continue with vinyl LPs, at least for the moment.

Springsteen has always been one of CBS's biggest selling singles artists, partially because he's written songs in the '80s that were big radio hits and surely also because he includes non-LP B-sides to help fuel 45 sales. Though CBS has tried three Springsteen cassette singles so far, those appear to have failed to rack up big numbers in terms of sales. Additionally, 45s appeal to collectors of Springsteen material mostly for their picture sleeves, and the Springsteen sleeves designed by Andrea Klein and Sandra Choron have been winners. The graphic appeal of a cassette single cannot match that of a 45 and, with Springsteen, so far the cassette singles have been less visually compelling than any of the other products.

CBS also has experimented with the three-inch CD format for Springsteen though soon after releasing the four three-inch CDs that existed commercially ("Born to Run," "Cover Me," "Born in the USA" and "Chimes of Freedom") the record industry in general abandoned the entire three-inch format and has only issued a limited number of five-inch CD singles since, usually of dance artists.

This leaves many collectors asking what these format changes will mean to the prices and collectibility of the various Springsteen items already out there. Though



The future for Bruce singles?

these things change quickly, depending on consumer demand, the common theory of most Springsteen collectors is that 45s will remain valuable and will go up — perhaps dramatically — in the next few years. With this format no longer being made, 45s of all sorts, particularly by Springsteen, will be harder to find as few stores will stock them. Even today few stores carry out-of-print 45s, and this quick disappearance from the racks helps inflate 45 prices. Most collectors didn't buy 45s to play in the first place — their graphics, unique song pairings, and B-sides are what attract fans to this format. Our best guess is that 45s from the earlier eras will inflate most dramatically since their supply is far more limited (a copy of Springsteen's second 45, "Spirit in the Night," in stock format — in other words, *not* a promo copy — now sells for upwards of \$1000, a considerable rise in price from the 69 cents it cost in stores in 1973). Surprisingly even in the past year prices for the *Born in the USA* era 45s have gone up, as new collectors realize the value of the non-LP B-sides on these releases.

As for the three-inch CD, already a couple of these items are now selling for three times what they were sold for just a year ago. Though the format itself is less than useful,

as with anything that didn't sell well at first, the supply is limited which will keep the prices going up.

As for Springsteen product on vinyl, prices for things like import copies of the early albums have been at an all-time low recently, perhaps as a reflection of the big money spent on CDs. But our long-term guess is that many of these pressings will inflate in value as vinyl is no longer issued. The graphic punch of the 12-inch cover of the LP still is preferable for many collectors and Bruce's covers feature many variations both in the US and on overseas pressings. Though CDs clearly will be the desired format for fans looking to buy new releases, a majority of music lovers in the US still do not own CD players, so vinyl will remain a viable choice for years to come.

What CDs have done is raise the consciousness of the consumer when it comes to audiophile quality and this alone may have increased interest in certain Bruce vinyl product. Both the half speed mastered versions of *Born to Run* and *Darkness* (released in the US, Canada and West Germany) have doubled in price just in the last year and other overseas pressings of the classic albums are seeing renewed collector's interest. With no new vinyl product being issued in many countries, collectors are seeking out mint copies of the original pressings in countries known for quality vinyl. Pressings from certain countries like Japan, Canada, Holland and UK will probably go up in value as collectors realize that the low press runs usually done on these records meant the pressings were superior to most US pressings, and with CBS/Sony's decision to discontinue all vinyl production in the future, Japanese Bruce vinyl is becoming even harder to find.

Future prices will no doubt be affected by how many new Springsteen collectors seek certain items. Cornerstone collectibles like the Script Cover and the *Darkness* picture disc will remain in demand because of their limited supply, while something as common as a copy of *Born in the USA* on vinyl (one of only 18 million pressed), or *Live 75-85* on cassette will be virtually worthless. 🐛

Customs bust major Bruce dealer

The heat is on boot CD market

The already complicated status of European-pressed compact discs has gotten even more confusing and controversial in the past few months as law enforcement officials in the US turned up the heat on dealers and collectors both in the US and overseas. The Recording Industry Association of America (R.I.A.A.) and US customs have stepped up efforts to cut off the importation of unauthorized CDs and have made several major busts in the past few months. One of the busts involved one of the largest dealers of Bruce Springsteen items in America and has drawn a number of Springsteen collectors and fans into the investigation.

As reported recently in the CD newsletter *ICE*, several major busts before year's end sent a chilling message to dealers in unauthorized recordings. *ICE* reported that customs officials seized 36,000 bootleg CDs in Wichita, Kansas recently and another bust in Houston involved over \$100,000 worth of product. According to a report published in *Variety*, a Dayton, Ohio dealer recently was busted, and taken were 5,433 bootleg CDs, 4000 CD cases, 85 bootleg videos and 445 other bootleg albums, as well as personal property (a Chevy Blazer was seized along with a computer). The Beatles newsletter *Belmo's Beatle News* reported that this dealer had just received a shipment of European bootleg CDs and had been followed home by customs officials.

In Europe one of the largest CD labels, Swingin' Pig, had one of their West German distributors busted in January and 14,000 copies of a new Beatles CD were seized. This bust represents one of the first enforcement actions in Europe, where bootleg CDs have in the past been available in normal record stores and are sold openly.

Even in Italy things are getting hot. A record dealer in the UK reports that a recent record swap meet in Italy was the scene of a raid featuring armed guards. The guards closed the doors while the police grabbed both records and dealers. In this instance the dealer notes the police were only interested in vinyl, not in CDs, and they only seized

material that was less than ten years old (in respect to the Italian law that seems only to protect material within the past decade).

In the Springsteen collecting field, by far the biggest news has been the bust of perhaps the major source for Springsteen bootlegs in America, a dealer in records and posters based in the Washington, D.C./Maryland area. Law enforcement officials seized this dealer's stock along with invoices and business records spanning several years and containing the names and orders of hundreds of collectors. A number of these collectors have been contacted by the authorities in further investigations and some even have had parts of their collections seized.

Though most of the enforcement efforts have been against major dealers and importers, collectors have been most concerned with efforts against individuals. *ICE* reported that a few instances of individuals having their collections impounded have occurred including one Chicago collector who ordered 25 different bootleg titles from overseas only to be followed home from the Post Office by officials of the RIAA and US Customs. There he was told to either sign a certificate of abandonment and surrender the CDs or be charged with illegal importation. Another Springsteen collector told a similar tale of actually having agents arrive at his door with his order of four CDs. He was also given the option of surrendering the items or facing charges.

ICE quoted Steven D'Onofrio, head of RIAA's piracy efforts, as saying that US Customs was concentrating efforts on major dealers but would not hesitate to bust individual collectors. "I see customs regularly focusing its attention on the large orders. . . But I can't say that there haven't been small cases," Onofrio said. *ICE* reported that sources in customs said the agency was now regularly opening any package from overseas marked "CD" and investigating the contents.

Other Springsteen collectors confirm that even small shipments of CDs from overseas have been intercepted and not delivered. Some overseas dealers have reportedly stopped shipping bootleg CDs into

the US altogether, while other dealers are rumored to be using alternate delivery methods.

The legal controversy also continues over whether the manufacture of these CDs is legal in Europe and speculation is that until something is done about those laws, importation will continue into the US in some form or another. Currently it is illegal to manufacture and sell bootleg CDs in the US but laws in certain overseas countries like Italy are far more ambiguous and have encouraged an industry in unauthorized CDs to spring up. In a recent interview with *Backstreets*, the head of Great Dane Records, one of the largest such firms in Italy and manufacturer of several highly acclaimed Springsteen CDs, explained that the laws in Italy allow him to put out

fact somehow defies other legal systems and renders the product immune to legal process anywhere else. This is patently not true, which explains why bootleg recordings are seized with great regularity in countries outside Italy."

What Haffey's letter does not address, though, is how the IFPI plans to keep such recordings out of other European countries when Europe's common market trade policies have made the region's economies so connected. Other European sources suggest that when the legal adviser is spending time writing letters, rather than filing charges, the IFPI's efforts can be considered futile.

A source at the Swingin' Pig label also recently said that despite the bust in West Germany the label plans to fight these efforts in court and that the label will press the case to prove that their recordings are legal even in West Germany. The Swingin' Pig source was quoted in *ICE* as saying "Swingin' Pig will check the legal status of their releases in America being fed up with all this bootleg talk. There's a strong possibility that even in the US, most of the Swingin' Pig catalog is not bootleg at all. Regardless of what the RIAA says, Swingin' Pig will do a detailed investigation [to determine] if their product can be legally imported in the US."

Great Dane's position seems to be similar to Swingin' Pig and the Italian label says they plan to continue to produce quality recordings. Great Dane says it even plans the upcoming release of a Bruce Springsteen CD to be included in the Italian fanzine *Follow That Dream*. The CD would include cover songs of other artists' tunes.

While the legal debate over European CDs continues, what is clear is that the RIAA plans to up their enforcement efforts in the US and those efforts have already had a chilling effect on the underground record industry. *ICE* quotes dealers as saying that prices for bootleg CDs have risen dramatically in recent months and the number of new releases is down. In the category of Springsteen CDs, only four new releases have come out since the last issue of *Backstreets* hit the stands, marking a

(Continued on next page)

"Several Springsteen collectors have had items confiscated. Customs officials seized 36,000 bootleg CDs in Kansas recently and another bust involved over \$100,000 worth of product."

CDs with live performances as long as his firm deposits royalties into an account for the artist.

The RIAA's increased enforcement efforts have recently been matched by an increased presence overseas of the IFPI, the European organization that represents record labels. The raid on the Swingin' Pig distributor was conducted by the IFPI and the agency says they plan more in the future. In a letter to *ICE*, Ian Haffey, the IFPI's legal adviser, also kept the war of words going with a sharply worded reply to the head of Great Dane. Haffey argues that Great Dane's position that their CDs represent material not under the copyright control of the artist is invalid. "Such recordings are illegal in most other countries," Haffey writes. "One common misconception is that simply because a recording is legal in the country of origin, then this

COMPLETE CURRENT CD RATINGS

Unauthorized Springsteen CDs are springing up like rabbits. Here's a quick rating guide of recent releases as reviewed by contributors.

★★★★

Born in the Studio
You Mean So Much to Me

★★★★

Agora Club, Cleveland Ohio
The Bosses Birthday Party
Forced to Confess
Live at Winterland
Oh Boy
Smalltown Boy
Summer Night

★★★

Laurel Canyon Demos
Live and Unreleased
1971/79

Live at the Bottom Line
River Outtakes
Thundercrack
Tunnel of Lust
You Better Not Touch

★★

Darkness/River Outtakes
Mr. Outside
The Early Years, Vol. 1 & 2
Live at the Matrix, Vol. 1 & 2

★

At the Edge of Darkness
Live at the Roxy October
1978
Live in Shoreline
Son You May Kiss the Bride

(Continued from previous page)

considerable slowdown in the production of these titles. Ironically, while the RIAA ups its efforts in Europe, in certain cities in the US — most notably New York — many stores continue to openly sell bootleg product.

As for Springsteen collectors who may have been contacted in the investigation of the Washington/Maryland Springsteen dealer, a customs official involved in this case says the agency is not interested in prosecuting individual collectors, only the major dealers. He confirmed that several collectors have had individual items confiscated but he also says certain collectors have had their records examined but have been allowed to keep their personal bootleg collections. Customs has been clearer though in the matter of investigating items currently being sent through the mail and they say they will continue to seize all such items they find. 🐾

The biggest CD news of the past quarter comes from Australia, where a new six-CD boxed set has just been released. The set is titled *The Collection* and includes all of Springsteen's Columbia releases with the exception of *The River*, *Live* and *Nebraska*. The boxed set reportedly comes with a unique booklet filled with pictures and a plastic case with a cover. This item won't be cheap when imported into the US, though, and advertised prices are in the \$150 range. With the current parallel import laws being what they are, chances are your best bet is to find this by mail order in Australia. The sound should be exceptional — Australia is a small enough country that CD runs are usually limited and of top quality.

Also overseas comes news of another unusual release on CD, the *Ao Vivo* sampler from Brazil. We reported on this greatest hits collection when it first appeared on vinyl a few months back and now it's out on CD. No reports on sound quality but with the current state of digital technology being rather standard around the globe we'd expect it to be excellent. The CD features the same unique color artwork as the album, making this a nice greatest hits package and a good way to get a number of varied Springsteen cuts on one CD. Previous to the *Ao Vivo* CD release, the only way to get a Springsteen greatest hits CD was to buy the outrageously expensive *Future of Rock 'n' Roll* promo CD from Japan.

We also reported last issue on the strange but true Japanese release of Bruce and Van Halen. Perhaps the overwhelming demand from fans who want both "Incident on 57th Street" and "Runnin' With the Devil" on one CD was enough but for some reason this disc has been repressed and is now out with a different cover. The first cover featured a strange, generic graphic of a man lighting a cigarette for a woman. This time around the set features a picture of a neon sign on the cover in orange and yellow. The tracks are identical on both varieties of the CD and both are legitimate official releases.

Other CDs that will interest fans of the shore sound include an upcoming *Best Of* from Gary US Bonds,

Australian release

A new six CD boxed set



Above: Covers to both versions of the Springsteen/Van Halen CD releases. Can a collection get any stranger than this?

due on Rhino Records. Rhino's reputation for quality CD repackaging will surely make this a hit, though it's unclear if this CD will feature any of the Springsteen-produced material from Bonds' comeback phase. Rhino was also the label that issued the *Cover Me* CD so chances are they will license and include cuts like "This Little Girl" when they put this CD out later this spring.

The biggest CD news of all may be the upcoming release of *Hearts of Stone*, the seminal album by Southside Johnny and the Jukes. Epic has flirted with releasing this CD for some time and a release is now planned for April. This album represents the single most requested CD pressing noted by readers of *Backstreets* in a recent contest. Epic originally talked about putting the CD out with expanded liner notes in a deluxe package, though our latest report has the CD scaled down to a simple reissue of the vinyl product on disc.

Mercury also has been talking about issuing several of the yet unavailable Southside albums on CD but those releases continue to be delayed. Planned for this spring was

the release of *Reach Up and Touch the Sky*, *The Jukes* (the green album), and *Love is a Sacrifice*, though it's unclear when those will come out. One would suspect, given the switch to CDs by all labels lately and the abandonment of the vinyl format, that eventually all these releases will be out on CD. But Shore artists have always had problems with record companies, remember, and we've yet to hear anything about plans to reissue such classic albums as *Men Without Women*, *Voice of America* or *Rescue*.

Little Steven fans and completists will want to check out the new *Spirit of the Forest* release, a benefit record for the environment that features a Steven cameo, along with another two dozen performers.

Finally, if you love the "Detroit Medley" and can't get enough of it, you'll want to get the new *Best of Mitch Ryder* CD from Rhino. So far the Springsteen version of this tune (from the *No Nukes* album) has only been available on a promo CD and is not commercially available. But the original Ryder tune has everything that Springsteen brought to the song anyway and is a great party record to boot. 🐾

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These tourbooks were sold only at Springsteen concerts over the past nine years and we have been able to obtain the remaining stocks of these beautiful and collectible books. Each contains dozens of never before seen color and black and white photos, tour info and more. Available exclusively in the US through Backstreets.

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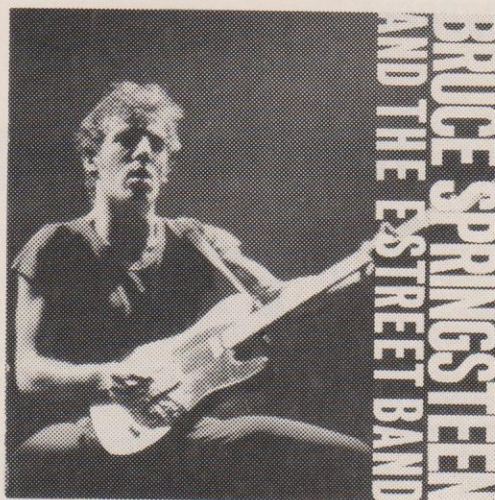
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Seattle, WA 98115



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& THE E STREET BAND**



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bouquet shot

Gorgeous color shot of Bruce holding roses. Tunnel of Love Express Tour poster.

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beach shot

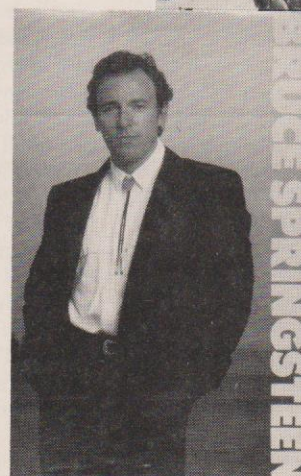
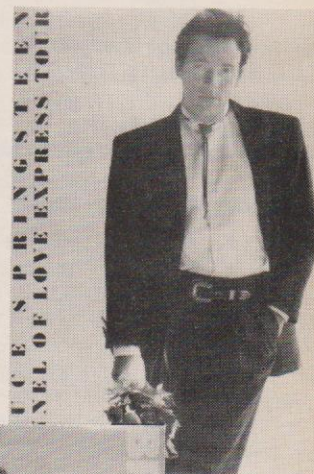
Outtake photo from the Tunnel sessions. White type down the side.

\$8⁰⁰

sweaty shot

2'x3' live shot of Bruce drenched in sweat in '84.

BS809 **\$6⁰⁰**



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CLASSIFIEDS

PERSONALS

GREETINGS FROM KEN IN JERSEY. Special greetings to Amy C in F. Lakes, a true Bruce Tramp. Also to Ellen M., and Sylvia in Canada, Rosie lives.

WANTED: BRUCE PEN PALS. SUE JENSEN, 5 Gilbert St., Peekskill, NY 10566.

SAM: MUD WATER SHALL NEVER again flow thru my soul.

GEEZ, BRUCE, THIS WASN'T EXACTLY what we pictured when you said you weren't using the band on your next project.

PERSONAL TO CK IN TX: LOVE THE banner, thanx a ton. CC/EK/LW/AT/MS.

ROY SAUNDERS, WHERE ARE YOU? Please write! This Jersey Girl misses you. Suzette.

URSULA, MARY, THERESA, AND OH yeah, Darren and John. Thanx for the tour de force of the "Holy Land." Clarence was great!!! Ursula, I'd love to hear from you again. Yah-Hey from Wisconsin, Johnny.

BRUCE SPRINGSTEEN: CONGRATULATIONS on becoming a father. You'll be the best father in the world. Bruce, I'll always want to meet you. You're the greatest guy in the world. You're my best buddy forever. I love you. Always thinking of you Buddy. Please write soon Bruce. Please. Love always, a fan and best buddy forever, Mark Shmigalsky.

TO SE IN VA: BIRD ON A WIRE outside my motel room but he ain't singing.

WANTED: BRUCE PEN PALS FROM ALL over the world. Steve Cook, P.O. Box 2944, Woburn, MA 01888.

ISABELLA: EVER SINCE THAT NIGHT AT the Pony, your hair in my face, your sweat dripping on my arm, I can't think of anything else! Please send me a picture of you, my love. TM.

MORE NOTES FROM NJ: BEST OF LUCK to "Soul Engines," the best NJ band since. . . "Yah Hey" to John Huck of Racine, hello to Marie of Sweden (now NJ), Johnny Mo, Trina and Ursula and away we go. . . the countdown begins to 9/15/90 and a wonderful life with Theresa! Darren from Joisey. P.S. Bruce, I need a fix, fast!

SPRINGSTEEN FANS REMEMBER PARTY TIME: The first Sunday of every month Backstreets holds a free party for Bruce Tramps. Starts around 6:30 and runs 'til whenever with lots of great tunes. Held at Rory's on Eastlake in Seattle, 2245 Eastlake E., everyone welcome. (206) 324-9209. Be there or be ☐.

DEBORAH! SORRY, WAS ON THE ROAD. We lost touch. Owe you dubbings of '68-'78 Boots. Write Jeff Cohen, 1A Olive St., Toronto, Ontario, Canada.

HAPPY BIRTHDAY FRANCO NANNINI!!!! Love always, your American pen friend, Ann Marie Florczak.

WANTED

BRUCE TAPES TO TRADE. YOUR LIST gets my list. Craig Cerasoli, 3280 Layton Ave., Bronx, NY 10465.

LOOKING TO TRADE AUDIO/VIDEO tapes and upgrade my collection of Bruce and others. Will also trade for photos and any other items. Judy Anderson, 18550 NE 59 Ct., #F-203, Redmond, WA 98052.

ESPECIALLY (BUT NOT EXCLUSIVELY) video: New and better list to trade! Carol Kerns, 17717 Vail #924, Dallas, TX 75287.

BRUCE HUGE AUCTION LIST! MAGAZINES, buttons, records, autographs and more. SASE to Mark Fletcher, 5800 W. Addison, Chicago, IL 60634.

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LOOKING FOR THE WBCN BROADCASTS of Southside from the Channel — 12/10/88 and 3/17/89. Please write: Lynn, 20 Charlestage West #522, Boston, MA 02215.

WANTED: BACKSTREETS BACKISSUES #1 thru #7, 11, 12, 13. Mint only. Will pay cash or trade rare Bruce CDs. Call weekends, (508) 744-3329.

BRUCE TAPES TO TRADE. YOUR LIST gets mine. Federico Borromeo, Via Faruffini 28, 20149, Milano, Italy.

BRUCE AUDIO TAPES TO TRADE. YOUR list gets mine. Kathy Cox, 58 Hancock Street, Stoneham, MA 02180.

WANTED: EX QUALITY TAPES OF Providence '85 shows. Send details to A.S., 255 S. Grand Ave., Suite 1011, LA, CA 90012.

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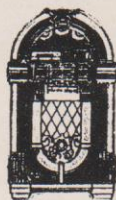
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PHOTOS — AMNESTY AND TUNNEL tours. All photos taken from 1st row. Send for free sample. Enclose SASE. David Denenberg, 2445 Peret St., Philadelphia, PA 19130.

SUPER RARE FRENCH PROMO VIDEO 1988 for auction. MB: \$150. Martin Olivier, Kergouach, 56250 St. Nolf, France.

ORIGINAL OFFSTAGE PHOTOS. BRUCE, others. Box G. McKenna, WA 98558.

AUCTION: BRUCE COLLECTION — LPs/45s/promo material. SASE: 329 Timber Grove Road, Owings Mills, MD 21117.

GIANT LIST OF RARE BRUCE ITEMS through the years from long time collector. Write to Sparrow Photos, PO Box 143, Notre Dame de Grace, Montreal, Quebec, Canada, H4A 3P5.

RARE BRUCE COLLECTIBLES!! WE GOT everything you always searched for: all those rare CDs, singles, promos, albums, picture discs, magazines, photos... send \$1 for catalog (refundable). Nebraska Records, Apartado 172, 08570 Torello, Spain.

JUKEBOX IS AN INDEPENDENT SOUTHSIDE JOHNNY

and the Jukes newsletter currently published three times a year. Subscriptions are \$6.00 in the US and \$10.00 (in US dollars) for overseas. Make checks or money order payable to: Linda Tartaglione and send to: JUKEBOX, PO Box 355, Highlands, NJ, 07732

THE GREATEST VIDEO CATALOG — PART TWO!

Backstreet Records' recent poster video catalog was such a success that it inspired a sequel — **The Video Catalog, Part Two**. The first catalog featured an unbelievable collection of Springsteen posters and other Jersey Shore memorabilia, over 75 items, almost all of them so rare most collectors had never seen them before. This catalog served both as a cheap guide to the greatest Bruce posters and as an actual catalog — all the posters shown were available for sale, at least for a short time (almost everything on video catalog number one is now sold out!).

The demand was so great, the acting so acclaimed, that we now feature the return of the video catalog. Part Two is a lot like number one in that this catalog will take you through a tour of some of the rarest Bruce Springsteen memorabilia in the world. If you're just a casual fan you'll still marvel to see this stuff in blazing color in video — if you're a collector you'll be able to get a shot at these items to add them to your own collection.

Part One covered Springsteen posters, Part Two takes on Springsteen clothing, and has incredible wearable items you'll have to see to believe. Included in this collection are a *Born to Run* tourjacket, a *River* tourjacket, a Japanese promo windbreaker for *Nebraska*, a Japanese promo sweatshirt for *The River* along with a couple dozen of the rarest Springsteen official tour t-shirts of all

time. Also included in video number two is the incredible *Born to Run* keychain, the *Born to Run* promotional script cover, and another two dozen impossibly rare posters. Another 75 items are included and we'll guarantee that 70 of them will be completely new to almost any collector.

This video works the same as Part One — it'll cost you \$10 (add \$2 shipping in the US, \$5 Canada and overseas) but that cost is refundable if you buy anything from the video. If you're just a regular fan and not a big collector, that \$10 will allow you a cheap look at some of the most exclusive Springsteen collectibles in history. If you're a collector you'll jump at the chance to see and buy some of the rarest items ever. (European customers note: This is a US VHS and may not be compatible with your video system.) Only a limited number of the Video Catalog, Part Two will be made so jump now to get your copy (Part One is virtually sold out). Like the items included on the video itself, this video catalog is first-come, first-serve so get your order in now. Send to Video Requests, PO Box 51219, Seattle, WA 98115 or call our order line at (206) 728-7603, M-F, 10 to 5 PST to charge a copy.

If you're not a member of the video revolution, our print catalog is always available. Send \$5 in the US (\$8 overseas) to get on the list for a year or send \$2 for the current catalog.

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Backstreets is seeking the support of a few of our subscribers to become supporting members. It's not for everybody, but for those serious fanatics who make the Boss part of their daily life, we think it's just the answer to your Boss fix.

Many of our subscribers have asked for years if they could get the magazine first-class and in protective envelopes and they have offered to pay extra for these services. Because of the way magazines are produced, these services are very expensive and take lots of raw labor to process. But as part of our SuperSub program we're offering supporting subscribers these services and more. Adding up all the services we're offering one gets more than three times the cost of service. Because of the cost of international mail, the SuperSub can only be offered in the US.

A SuperSub entitles one to:

- **First-Class Subscription to Backstreets.** All issues of Backstreets will be mailed to you first-class the instant they come off the press. They will be mailed in protective mailing envelopes and quick and speedy delivery is guaranteed. (Normally no first-class subscriptions are available.)
- **First-Class Subscriptions to Backstreet Records Catalogs.** All Backstreet Records catalogs will be rushed to your door first-class the moment they come off the press. This speedy service will allow you to take advantage of one-of-a-kind items for sale, giving you the jump on rarities. (Normally no first-class service is available.)
- **Automatic Subscription to All Hot Sheets.** Backstreet Records publishes a Hot Sheet approximately 15 times a year updating deletions, additions and corrections to the catalogs. You will be mailed all Hot Sheets first-class allowing you first shot at any brand new items. (Normally no such service is provided.)
- **Exclusive Collectors-only Staff T-shirt.** Our SuperSubs will be supporting members of the magazine and as such we've printed up an absolutely gorgeous t-shirt exclusively for them that says "Backstreets Staff." This beautiful t-shirt will not be made available to the general public and will only be given to SuperSub members.

- **Automatic Personalized Xmas Cards.** Each year we'll ship these to show our thanks to you, along with a special "gift" each year.
- **Automatic renewal of your subscription.** You'll never need to worry about renewing again — all SuperSubs will be billed each year so continued uninterrupted service is guaranteed. (Normally we can't bill for renewals.)
- **A free personal classified ad in each issue.** All SuperSubs will be allowed one free classified (20 word limit) in each issue of Backstreets (no "for sale" ads are included in this deal — only trades, pen pals and the like). This alone is worth over \$40 a year.
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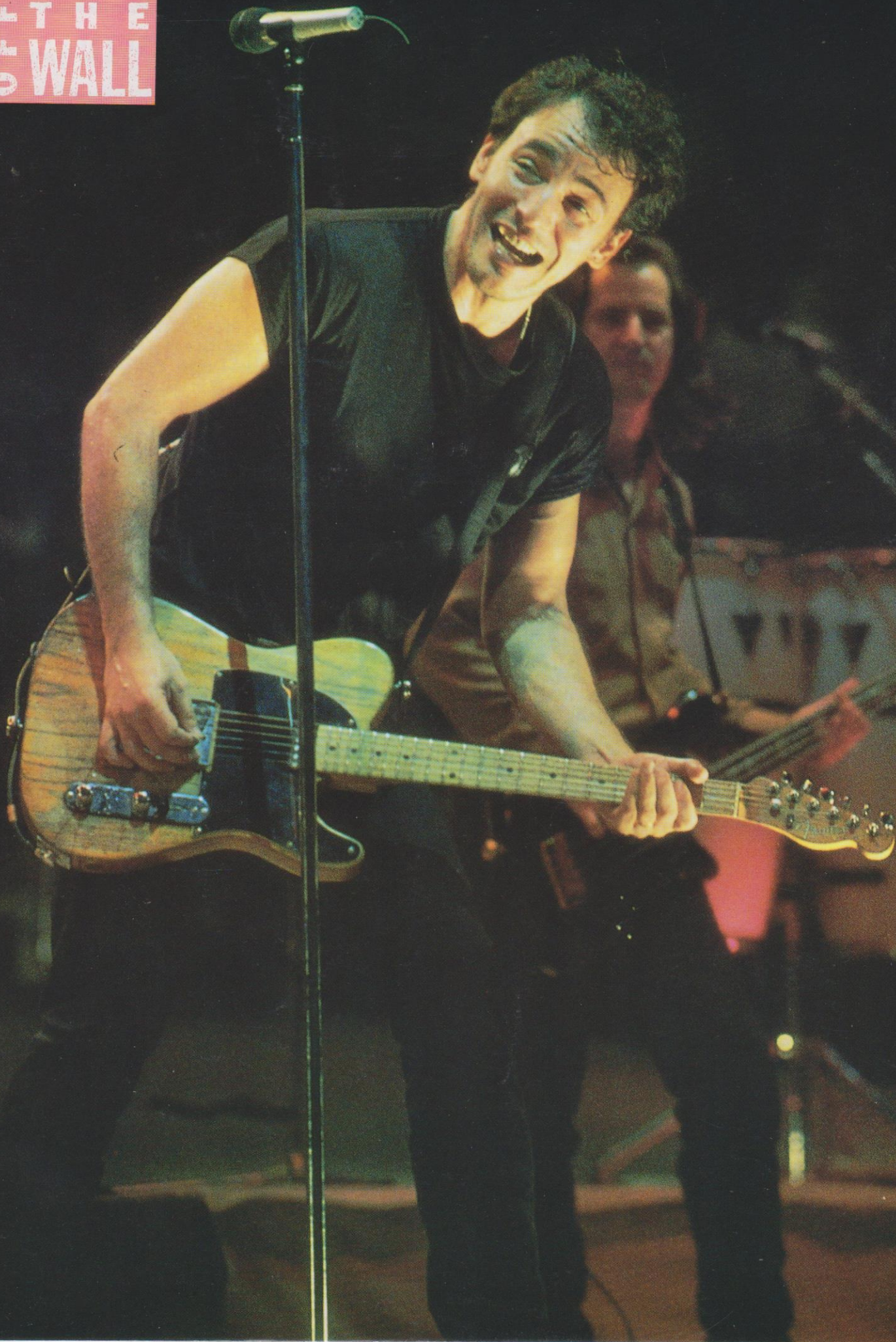
The price for all these services is \$50 a year. That's a lot of money but we think the services more than make up for the cost.

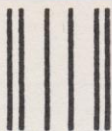
This is obviously not for everyone (of course, regular subscriptions are still available), but we think this service is tailor-made for the serious Bossaholic and will more than pay for itself in convenience and service. We can't transfer any current subscriber over to a SuperSub easily so there is no conversion but what we can do is, if you sign up for SuperSub, we can turn the rest of your present normal subscription into a gift for anyone you ask (and send them a personalized card letting them know).

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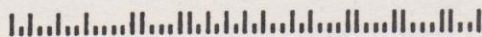
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the last weekend of November 1988 after being informed by Palace officials that the building, an Asbury Park landmark, also would close.

According to Smith, more than 35,000 fans from all 50 states and 18 countries visited the museum during its three-year tenure. "We still get lots of mail from people who made it to the museum and loved what they saw," Smith continued. "We enjoyed the entire experience of running the museum."

Smith added that one of his biggest thrills came the day Springsteen visited the museum in 1987. "Having him stop by to see what we had in the museum and what we were all about made everything we did worthwhile. Members of the E Street Band, including Max Weinberg and Patti Scialfa, also visited the museum as did Southside Johnny and Jon Bon Jovi. But Bruce was our most special visitor."

place to move to," Smith said. "We checked available sites in Asbury Park and Belmar. The problem is we need a good deal of space and a visible location. Plus, re-opening involves a great deal of time and money."

Once word got out about the museum's demise, Smith was inundated with phone calls from interested buyers. Some callers wanted to bid on particular items from the museum, but Smith said he hoped to sell the museum's entire inventory to one buyer, hopefully someone who might want to display it publicly.

"We thought about breaking up the collection, but we put too much time and effort into gathering it over the years," Smith added. "If one of us kept it, it would require a buy-out by the other. We started the collection together; we want to end it together."

Smith also got a call from the Carabetta Corporation, the development company that's changing Asbury Park from a blue-collar rock 'n' roll town, to what it hopes will become a community of condominiums and Yuppie-flavored shops and boutiques.

"We had been trying to contact the Carabetta people for months about their plans for the museum," Smith continued, "and we never heard from them. But recently they told me pretty much to sit tight because they were interested in keeping alive the rock 'n' roll tradition in Asbury Park and that the museum could play a big part in it."

The initial development plans for Asbury Park's waterfront included an "entertainment zone" located on the Casino Pier at the south end of

Among the more valuable items in the museum is a copy of the first record Bruce Springsteen ever made. Two songs, "That's What You Get" and "Baby I," were recorded at a Jersey Shore recording studio with his first band, the Castles, in 1966.

Original signs and posters from now-defunct Shore rock clubs such

late script-written one sells for \$500. We have Steel Mill posters in the collection, one of the *Born to Run* albums, and lots more."

The Asbury Park Rock & Roll Museum was located in the Palace Arcade on Cookman Ave., just a few blocks from both the Stone Pony and the old Upstage club. It opened for business July 4, 1986 and closed

Deja vu on the shore?

Southside fires Jukes

By Robert Santelli

In a manner strikingly similar to the one used by Bruce Springsteen in telling E Street Band members that he decided to work with other musicians on his new album, Southside Johnny telephoned the Jukes from his California home and told them that he'd be doing the same. The shake-up occurred the last weekend in February and affected every Juke except guitar player/singer Bobby Bandiera.

No longer full-time working band members are bass player George Ruiz, drummer Tommy Major, keyboards player Wes Nagy, trumpet player Barry Danellian, sax player Joey Stann, and trombone player Stan Levine. Also caught in the Southside shuffle was keyboards player Kevin Kavanaugh, the only original member of the Asbury Jukes. Kavanaugh had backed Southside since early 1975.

"It was definitely a shock," Kavanaugh said of "The Call." "We all thought we'd be going into the studio

soon. No one expected this. There was no hint of it."

Southside told Kavanaugh there were a few reasons why he decided to dissolve the Jukes. "It seems he'd like to break down the horn-dominated wall of sound the Jukes have been known for," explained Kavanaugh. "But he also said he wanted to emphasize his vocals more and work on things that would put his vocals more out front than they were in the past."

"Apparently Johnny wants to do something brand new and play with brand new musicians," Kavanaugh continued. "I'm sorry that I won't be working with him in the future. But, in a way, I can understand his reasoning."

Yet, according to Bill Duborow, a spokesman for DAS Communications, Southside's New York-based management firm, Johnny's next record, "will very much be in the Jukes' style, probably along the lines of the last Jukes' record *At Least We Got Shoes*. And there'll also be a tour this summer. So Johnny will

have a band with him, and it'll be called the Jukes."

"By wiping the slate clean, I can't see how he can call whomever takes our place the Jukes," Kavanaugh retorted. "Legally, John owns the rights to the name the Jukes. But, you know, it's an ethical thing. I've been in the band for 15 years. It's hard for me to believe that the musician who takes my place has earned the right to call himself a Juke. I want to know that what I did while I was a member of the band really meant something."

Southside is set to begin work on the follow-up album to his 1988 solo release, *Slow Dance*, this spring. He has written a number of new songs with Bandiera that the two will take into the recording studio. The album is due out this summer.

Kavanaugh said that at least one member of the Jukes, Joey Stann, was told by Southside that he might be asked to play on the new album. "But the Jukes as you last knew the group is no more," Kavanaugh added. "That's the bottom line."

15 tracks d

Bruce reco

Bruce Springsteen has been recording new material in at least one Los Angeles area studio over the past three months, beginning work on his first new album in three years. This work comes on the heels of Bruce's announcement that he would not be using the E Street Band on his next project. Just who will end up working with Bruce on the new LP is a matter of great debate and speculation, though some news of the sessions has leaked.

Bruce's first official track laid down with another band is "Viva Las Vegas," recorded for the British music paper *New Musical Express*' *Last Temptation of Elvis* charity benefit LP. That track was recorded at One on One Studio in North Hollywood, September 13th and 14th, 1989. Backing Bruce on the track were Jeff Porcaro on drums, Bob Glaub on bass and Ian McLagan on piano and organ. Porcaro is best known as the drummer in Toto and McLagan is known for his work in the Small Faces.

When word of this recording first became public, speculation ran rampant that this was "the new band" and that the tune itself would give a good indication of the direction Bruce was taking for his next record. But, as other developments have come to light, "Viva Las Vegas" now seems a one-off recording, and not the lead single from Bruce and his new band.

How much recording took place between the "Viva Las Vegas" session and the end of the year is not known, but we now know that Springsteen did spend at least two weeks in a studio in Studio City, near LA, in February, laying down approximately 15 tracks with drummer Steve Jordan and bass player Randy Jackson. Both Jordan and Jackson are high powered session players, whose services are in constant demand. Jordan was the long-time drummer on "Late Night with David Letterman" and has played on and written for recent records by the Rolling Stones and Don Henley. Randy Jackson's credits are a mile

long, but visible in behind the

A source says that awkward with new involved antee th ally be r about th of the ne of the Di

about the sound or style of the tracks, but rumors say that the sound is "funkier" than any of Bruce's earlier work. This too would not follow the sound of "Viva Las Vegas," which has a real Chuck Berry sound.

With names like Jeff Porcaro, Steve Jordan and Randy Jackson working with Bruce, it would seem that he is making the rounds through some of rock's hottest session players, a natural move for someone who is now recording without his own band. What E Street Band fans may also note is that Bruce does not appear to be attempting to put together a new band, but instead is mimicking the way other musicians — like Peter Gabriel and Sting — make their music after working with the same band for years.

The other names that have been associated with the most recent sessions of February and March are Little Steven, Roy Bittan, and Sting. Little Steven's name first popped up in the new year and his involvement has been rumored for both production and actual playing. Steve's involvement could also serve as an indication of a funkier sound for Bruce. As for Sting, the two have been spending time together in LA, most visibly with Bruce joining Sting for his "Evening in Brazil" benefit concert. Rumors say the two may have written something together and that they entered the studio with Steven some time in early March. Bittan recently moved to Los Angeles and reportedly has been involved — though it is not known whether he's playing, producing or simply advising.

As we said in starting this story, Bruce has done some recording but

three months after the birth of his first child seems unlikely, but then again, that could be worked around. As for Patti's record, that seems firmly placed on indefinite hold, with no one at CBS offering any prediction as to when, if ever, it will be delivered. Enough work has been done on this album, though, that with a little post-production work it could be out very soon and might even be out before Bruce's next LP.

Patti's record did make the news in Philadelphia recently, however, when a hockey trade was held up because of it. The *Philadelphia Daily News* reported that Scialfa's agent also represents a hot young hockey player and because that agent was tied up in New York — meeting with Scialfa and CBS on negotiations concerning her record — the player's trade had been put in limbo.

The latest issue of *Goldmine* ran an update on what all the various E Streeters are doing in their "Life After Bruce" and quoted a CBS source as saying no date had been set for the release of Patti's record. The one track that has leaked from some of Scialfa's recording sessions is a song called "Burning Love" and *Goldmine* reported that a source who'd heard the tape said "It's an absolute killer. If the rest of the album is as good as that song, it's going to blow people away." But even that track may not be on the final album that is delivered to CBS.

So in mid-March neither Patti's record nor Bruce's was scheduled for delivery — though this could change fast — and about the only thing that was scheduled was the delivery of the Springsteen/Scialfa child, expected in late July. 🍀

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River tour, a firm new to pass manufacturing called Jack Otto and Son approached the Springsteen organization and offered to provide passes for the tour in exchange for the exposure they would get from doing such a big tour. This relationship worked well for both firms, and Otto has gone on to become the biggest name in passes fueled by their success with Springsteen. "Prior to our doing the Springsteen passes," says Mark Alger, Otto's marketing head, "the designs were rather predictable and there was a big problem with counterfeits. Bootleggers were duplicating the designs in different colors and security was a problem. When we took over the Springsteen people said 'surprise us.'"

During the rest of *The River* tour Otto, with then art director Carole Winters, created a series of award-winning designs that



"Most of the visual jokes were of an 'inside' nature and are long forgotten now," Alger told Paul Grushkin, author of the book titled *The Art of Rock*. "But the prurient contrast of the phallic Washington Monument (for a D.C. area show) and the virginal WWII female figure done at the Washington, D.C. shows is an example." Other puns included a picture of a roadie for a Nassau concert, and an ear of corn for an Iowa gig. Alger says that at the time his firm was sometimes working with a 48-hour turnaround to stay a step ahead of any bootleggers on the Bruce tour.

seem to exist at record conventions and other swap meets. "There seem to be quite a few more passes on the collector's market than were ever produced," he says. Alger warns that some of these passes are probably counterfeits, not produced to gain admission to the shows so much as produced at a later time to be resold in the collector's market. He says most official Otto passes are easy distinguish since the foil stamping, die cutting and quality of ink are all top notch. "My suggestion to anyone looking at a pass is to examine the color closely and the quality of the printing. Usually a counterfeit will not be cut as neatly or will feature faded colors. All our passes are state of the art."

Most aftermarket bootlegs appear to be boots of the more generic tour passes, rather than the individual unique

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show passes. Producing a pass is relatively easy, though Alger notes that the cost of making a pass with foil stamping and die cutting can run upwards of \$25 apiece. Record conventions and used record stores seem to most frequently have generic *River* passes, with styles and designs that are not elaborate and that would be easy to duplicate. The best advice for a novice collector is to examine the passes closely and know the source for the pass before spending big bucks. Alger says that most Otto passes from *The River* era feature the company's logo on the pull-off paper backing, though this was not always the case. He says

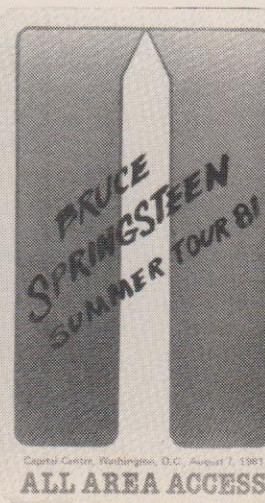
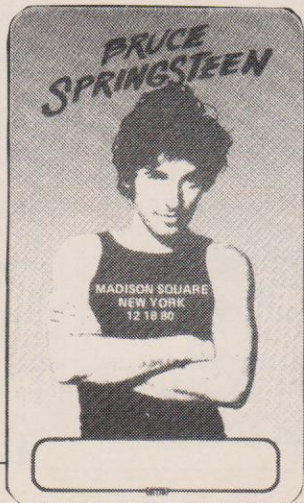
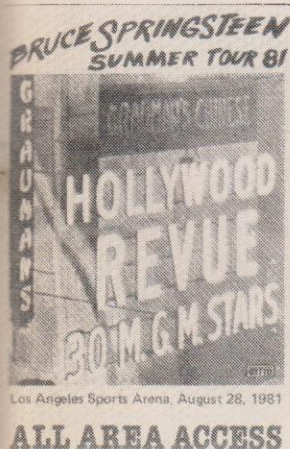


Otto occasionally used Faxon or Starline backing paper depending on available supply.

Collectors of backstage passes must also be careful not to confuse official backstage passes with promotional radio station giveaways, which sometimes also are printed on laminated satin paper and oc-

(Continued on next page)

Above: Champagne for Champaign, IL; the apple for NYC. Below: LA in Lights; NY, NY with a smirk; a roadie for Nassau; a phallic D.C.; the generic *River* pass.



COLLECTING

Collecting Backstage

By Charles R. Cross

In the imagination of most Bruce Springsteen fans, a backstage pass stands like a ticket to nirvana — your own private admission to the inner workings of the E Street Band. If you've

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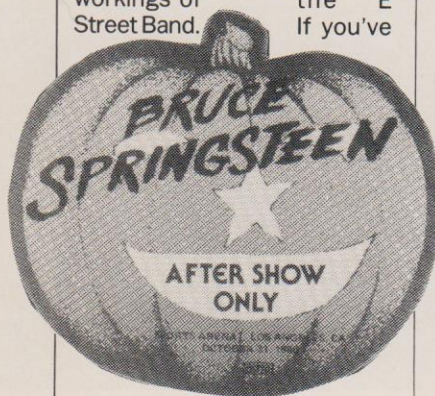
you're not likely to see or experience anything you can't from a seat in the audience.

Still the idea of a backstage pass is mighty powerful to fans and collectors alike, which may be the reason that backstage passes are considered such collectibles. Their number is obviously limited (how many people would they actually want backstage at any show?) and they usually only end up in the hands of important people in the industry. Like ticket stubs, these passes serve as mementos from concerts though unlike tickets, they are usually very colorful and extremely hard to obtain. And like posters, these passes are valuable enough that people save and collect them, thus creating one more element in the field of Springsteen collecting.

What makes collecting Springsteen passes particularly a challenge is their interesting and unique designs. Most rock

ever actually been backstage at a Bruce show — or at other rock shows for that matter — you've found out that the difference between reality and fantasy is considerable. Backstage at E Street Band shows you'll find a small catered room where a bunch of record company salespeople, DJs and re-

Above: The infamous pumpkin design; a beach for Brighton. Below: A 1980 Cleveland show where the pass was a small photo; an example of the generic Darkness design before Otto; another pre-Otto pass; a beaver for Groundhog's day.



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interesting collectible for each concert. These designs usually encompassed something about the particular city (an apple shape for New York) or the date (a pumpkin for a Halloween show), adding to the collectibility of the pass.

Springsteen passes on past tours have been considered state of the art, fueled by the need to stay ahead of the forgeries. Springsteen was the first artist to use four-color passes and the first to have foil stamped passes, both techniques frequently used by most artists today. The passes



vary greatly in size, format and style. Some of the early shows, at places like the Main Point in Philadelphia, were such small venues that there was no need for a backstage pass since there was barely a backstage area. During the *Born to Run* tour, hand stamps were occasionally used in smaller venues. Needless to say, passes from these early days are extremely rare.

For the *Darkness* tour, CBS designed several generic passes and used these in different colors on different nights. The passes from *Darkness* all usually say "Bruce Springsteen" at the top and "Backstage Pass" at the bottom, and infrequently were there any "after show only" passes produced. *Darkness* passes usually feature one of four pictures: the inner sleeve shot from the album; the album cover shot but cropped horizontally; the Lynn Goldsmith



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